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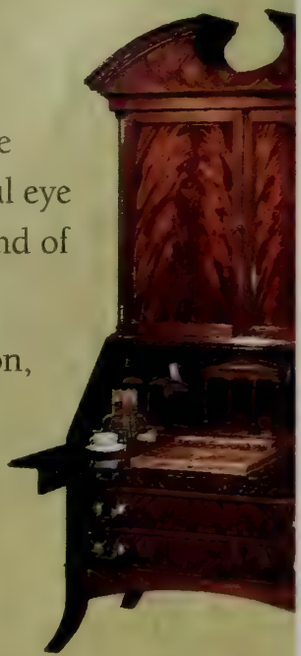
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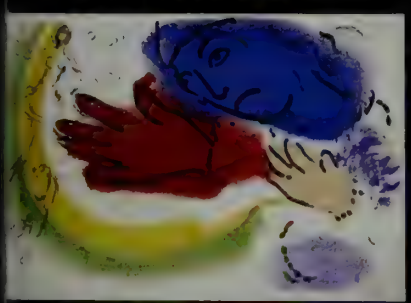
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Cincinnati, OH — 2 Sessions/Sun 1:30pm & 7pm
Cincinnati Marriott — July 30
Gary Turla, State Licensed Auctioneer #4719
Park West Gallery, State Auction Company #471

Dallas, TX — 2 Sessions/Sun 1:30pm & 7:30pm
Doubletree Hotel at Campbell Center — June 25
Morris Shapiro, State Licensed Auctioneer #6956

Fort Lauderdale, FL — Sun 3pm/Mon 8pm
Nova University School of Psychology — July 30-31
Broward Center for Performing Art
Morris Shapiro, State Licensed Auctioneer #AU182
Park West Gallery, State Auction Business #AB367

Jacksonville, FL — Fri 8pm/Sat 8pm
Marriott at Sawgrass Resort — June 16-17
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City Occupational License #17028-0

La Jolla, CA — Sat 8pm/Sun 3pm
San Diego Marriott-LaJolla — July 15-16
Morris Shapiro, State Auctioneer Bond #146637300477
Park West Gallery, State Company Bond #146637300475

Louisville, KY — Sat 8pm/Sun 3pm
Louisville Marriott East — June 17-18
Gary Turla, State Licensed Auctioneer #P-1560

Memphis, TN — Sun 3pm/Mon 8pm
Adam's Mark Memphis — July 16-17
William Smith, State Licensed Auctioneer #2252
Park West Gallery, State Auction Firm #584
Business Tax License #795-68097-7

Minneapolis, MN — Sat 8pm/Sun 3pm
Radisson South — July 8-9
Morris Shapiro, State Auctioneer License #27-28
Park West Gallery, State Transient Merchant License #69
City Auctioneer License #33862
City Transient License #73528

Parsippany, NJ — Sun 3pm/Mon 8pm
Parsippany Hilton — July 9-10
William Smith, City Licensed Auctioneer
Park West Gallery, City Licensed Company

Princeton, NJ — Fri 8pm/Sat 8pm
Ramada Inn of East Windsor — June 16-17
William Smith, Licensed Auctioneer

Saint Louis, MO — Sun 3pm/Mon 8pm
Sheraton West Port — July 23-24
Morris Shapiro, Licensed Auctioneer #2419
State Sales License #240-00092-7

San Francisco, CA — Sat 8pm/Sun 8pm
San Francisco Marriott at Fishermans Wharf — July 22-23
William Smith, State Auctioneer Bond #146637300476
Park West Gallery, State Company Bond #146637300475

San Jose, CA — Sun 3pm/Mon 8pm
Fairmont Hotel — June 18-19
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Seattle, WA — Sat 8pm/Sun 3pm
Seattle Sheraton & Towers — July 1-2
William Smith, State Licensed Auctioneer #202-00-601
Park West Gallery, State Auction Company #202-02-4
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Tampa, FL — 2 Sessions/Sun 3pm & 7pm
Tampa Marriott Westshore — July 2
Morris Shapiro, State Licensed Auctioneer #AU182
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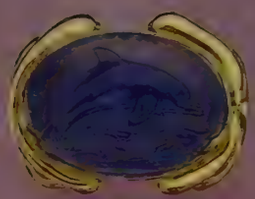
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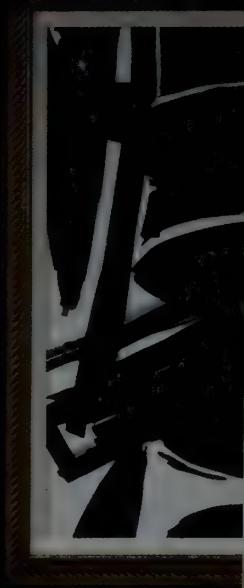
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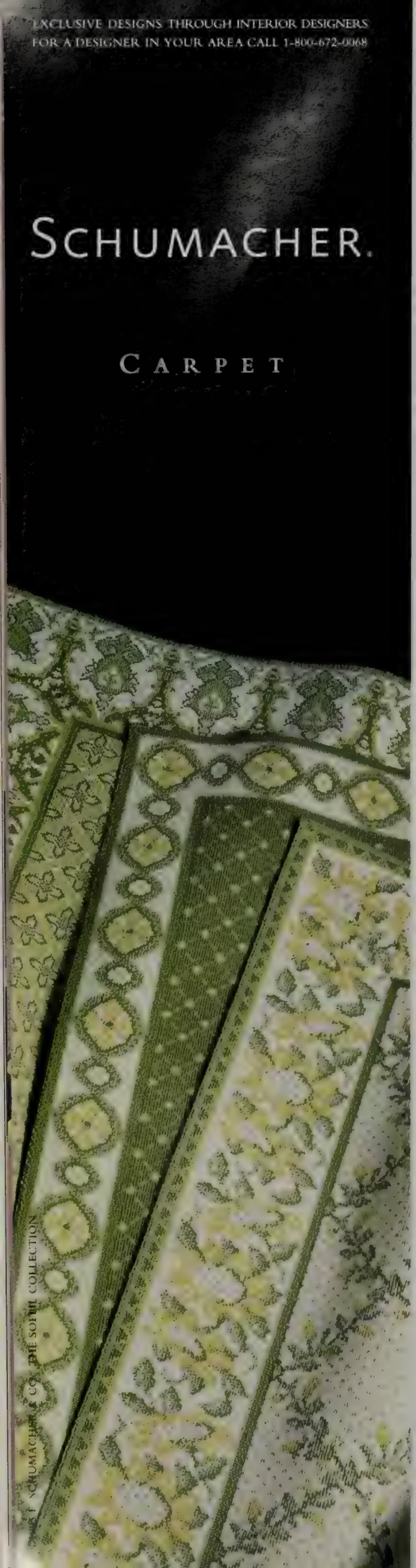
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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6300 Wilshire Boulevard, Los Angeles, California 90048.

I always look forward to the monthly delivery of *Architectural Digest*. But my heart sank when I pulled the March 1995 issue from the mailbox. Another celebrity cover—each time I see one I hope it's the last. Though the cult of celebrity has its allure, I hope *AD* can resist the temptation.

Tracy Bechtold
Los Angeles, California

In the March issue, one of your readers wrote that they didn't like to see celebrities' houses. I do. How else can we get to see homes that are out of bounds for a lot of us?

Dorothy Bolger
Orland Park, Illinois

We at the Aurora Historical Society are somewhat overwhelmed by "Inside the Roycrofters' World" in your March issue. We are well pleased with the article and the many excellent photographs. Avis Berman skillfully introduces various Roycrofters and their contributions. The photographs by Alec Marshall add greatly to the whole effect. And now for the reopening of the Roycroft Inn and a busy summer of visitors.

William Young
President, Aurora Historical Society
East Aurora, New York

It was a thrill to see and read your article "Inside the Roycrofters' World." However, we wish that the following people had been mentioned: trustees Edward Godfrey, who formed the first Hubbard Museum in 1961, Dr. Elbert Hubbard III and his wife, Rita, as well as curators Bruce Bland, Pauline Breneman and I. We will expect many visitors to the Elbert Hubbard Roycroft Museum and the newly opened Roycroft Inn this summer. Thank you for your excellent coverage.

Genevieve M. Steffen
Curator, Elbert Hubbard Museum
East Aurora, New York

We have an alternative to binding old duplicate issues of *Architectural Digest* at our school. We combine photos from your fine magazine in collage and photomontage as examples of periods and types of furnishings to create reference posters. This is an easy and fun way for elementary art students to learn the difference between Biedermeier and Baroque.

Dr. C. A. Gillespie
Titusville, Florida

Good for Jason Epstein ("Editorial Statement," March) for insisting on keeping his house his home and using small Oriental rugs, which are more interesting than the vandalized Aubusson Robert Denning proposes.

Siri Kirpal K. Khalsa
Salem, Oregon

Thank you! Finally a television has appeared in your pages ("Kentucky Pride at Calumet Farm," March). How wonderful—we all must deal with them, but try to find one in any periodical! Thanks for not camouflaging it.

Tonia Ramsey
Greenville, South Carolina

I feel compelled to tell you, having read "Kentucky Pride at Calumet Farm" and "Flying First Class" in the March issue, henceforth I only subscribe to *Architectural Digest* for the photo layouts. Such drivel is truly tiresome and undermines your magazine's stunning visual images.

Pam Huff
Houston, Texas

"Flying First Class" was one of the most arresting and inspiring pieces on interior design that I've ever seen. Who needs a mansion when you can have a jet like this? To the owner of this masterpiece, all one can say is congratulations and bon voyage forever.

Kate Bennett
Atlanta, Georgia

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PEOPLE ARE THE ISSUE


KENNETH NOLAND

As you might expect, Perry Farrell, the motivating force behind the traveling rock and roll extravaganza known as Lollapalooza, isn't a conventional fellow. And when he decided to build a house in Venice, California, he sought out an architect who wouldn't be bound by conventional ideas. Fortunately, he found his way to Steven Ehrlich, whose influences range from African village architecture to Japanese design to early California modernism. The two "clicked," as Ehrlich puts it, and the house that resulted is a highlight of next month's issue. Other features in August include a rare visit with Sir Norman Foster, England's leading architect, and Jed Johnson's update of a classic Shingle Style house in Southampton. And if you're still casting about for an interesting summer diversion, take note of our piece on Ireland's Loughcrew House, which offers courses in decorative painting and gilding amid the rolling hills of County Meath.

Paige Rense *Editor-in-Chief*


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Charles Gwathmey

A Manhattan Cabinet

The New York firm Gwathmey Siegel, having in its twenty-six-year history designed spaces that span the architectural spectrum, recently produced a couple of firsts. While university commissions have been a staple—among them the Center for University Advancement at the University of Iowa and the Henry Art Gallery at the University of Washington in Seattle—the firm had never conceived an entire campus. Two years ago the government of Singapore held an invitational competition for the job of designing Nanyang Polytechnic, a new twelve-thousand-student university slated to be the premier technical and engineering school in the country. The finalists were Cesar Pelli, Romaldo Giurgola and Fumihiko Maki. Says Charles Gwathmey of his office's winning scheme: "We became very familiar with the country's cultural traditions and mores and responded not with an international orientation but with a set of structures specific to Singapore." Gwathmey compares planning large-scale institutional buildings with residential projects, noting that "the process of discovering the clues to the formal order is exactly the same." Another first for Gwathmey Siegel, a New York apartment sheathed in steamed-beech paneling, which was designed for Charles and Bunny Koppelman, shares a basic characteristic with Nanyang Polytechnic. "At Nanyang, the entire master plan is based on the circulation spine system. With its gallery, the Koppelman apartment is as well." *See page 52.*


ALAN WEINTRAUB

Ginger and Michael Rabkin

Polishing a Jewel by Lloyd Wright

What began as simply another weekend getaway for Michael and Ginger Rabkin became the start of a unique relationship with their house. The couple—he is a cosmetic eye surgeon; she works in his clinic—had boarded their helicopter, as they often did on Friday afternoons, to escape the Los Angeles traffic while traveling down the coast. "It came as a complete surprise when my husband diverted our flight path toward the Brentwood hills to show me the house he had just purchased," Ginger Rabkin recalls. The structure was a 1937 Lloyd Wright design—built for English cellists Warwick and Lysbeth Evans—that had fallen into a state of grave disrepair. While it was a historic residence and documentation was available, the Rabkins would substantially contribute to the archives. For the next two years, with Michael piloting and Ginger taking aerial photographs, their helicopter trips became an integral part of the restoration. "We wanted to get the full perspective on the house's siting and how it fits into the terrain," Michael Rabkin says. "Wright, of course, didn't take this approach when he was designing the place, but he could have—the way it's so organically thought out." The Rabkins viewed the property at various times of the day and from different altitudes. "You see things at five hundred feet that you don't otherwise," Michael Rabkin points out. "We like knowing that our sense of where we live doesn't end at the ground level." *See page 62.*

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Silvio Cattarinich

Italian Renaissance in a Genoese Palazzo

"My living room used to be a gymnasium with exercise equipment and showers," says antiques dealer and interior designer Silvio Cattarinich of his apartment in a fourteenth-century Genoese palazzo. The eighteenth-century stucco in the ballroom required three specialists to restore. "It was terrible," he says. "For seven months there was a lot of dust." But Cattarinich acknowledges that all the trouble he took renovating the rooms was worth it. "My apartment is a hundred meters from Genoa's opera house. When Russia's Kirov Ballet was in town, we invited the company for New Year's Eve, and they danced in the ballroom. When Franz Lehár's operetta *The Merry Widow* played, the cast came over." Cattarinich also resides in Palau on Sardinia, where he has opened an antiques shop and refurbished a 1947 Maurice Griffiths cutter. "The boat is the reason I decided to spend May through October in Palau," he says. "I've sailed around Sardinia, and this summer I plan to go to Sicily and Greece. I try to work the minimum and sail the maximum." *See page 72.*



FRANÇOIS MARIE BANIER

Madeleine Castaing

Historic Houses: Madeleine Castaing at Lèves

"Madeleine Castaing lived in my village of Lèves, outside Chartres. She was the grande dame of interior design, one of this century's most compelling design originals," says photographer Claire Flanders. "The house and grounds, completely hidden behind a high wall, had fascinated me as a child. The door to my school was but ten yards from the locked gate." A few months before Madeleine Castaing died in 1992 at the age of ninety-eight, her son Michel asked Flanders to document the estate, which remains exactly as it was fifty years ago. Michel Castaing, who is the mayor of Lèves, intends to respect his mother's wish that the rooms remain untouched during his lifetime. Flanders's resulting portfolio of sepia-toned black-and-white and color photographs of Lèves is the subject of an exhibition called "A Gate Unlocked: France 1992–1993," which will show at Aero Studios in New York in mid-September. *See page 78.*



T. WHITNEY COX

William T. Georgis

On the Twentieth Century

When New York architect William T. Georgis was asked by a couple to rework their apartment in the venerable Carlyle Hotel, he found the prospect "inspiring—even a bit humbling," he says. "I didn't want the interior architecture to overwhelm the location or the owners' art collection." While the focus is on works by such artists as Joan Miró, Louise Bourgeois and Juan Gris, Georgis's own furniture designs offer an elegant complement to pieces by Emile-Jacques Ruhlmann and Pierre Chareau. "At Princeton I studied with Michael Graves, who designs furniture as if it were a miniature version of architecture," he explains. After graduation, Georgis went on to work for Robert Venturi and then in the office of Robert A. M. Stern, where he designed furniture, china, silver and linen, as well as buildings like the Norman Rockwell Museum in Stockbridge, Massachusetts. "There's a blurring of distinctions between designer and architect," Georgis observes. "Everyone is territorial about categories, and I can understand it, but I don't believe in it." *See page 86.*



JOE HAGEL MARY E. NICHOLS

Marc Appleton
Ann King

Architecture: Marc Appleton

"Architects get so locked into being safe that we often err on the side of correctness," says Marc Appleton. "We're very comfortable with the traditional, subdued off-white-to-gray palette range." Appleton's design of a house in the Santa Monica Mountains for art director and painter Ann King let him break out of that mode. "I had a client who was gutsy enough to try something exuberant and fun. We shared a deep appreciation for the work of Luis Barragán, who was always on target with his application of color, and who managed to lessen the risks he took in making his buildings so bright by giving them a warmth and earthiness." "I use color with abandon in my paintings," says King. "I paint people with green and fuchsia faces. We never went that far with the house—never went as far, even, as Barragán did—but Marc and I each had the sense that we could take it wherever we wanted." Adds Appleton, "With the remoteness of the site, we had only ourselves to please. Still, the longer I'm in this business, the more I realize that color isn't simple, which is the reason architects have such a hard time using it in decisive ways." *See page 94.*



JAIME ARDILA-CALDERÓN

Howard S. Slatkin

Summer Colors at the Jersey Shore

"We had to have the house ready for Thanksgiving," says Howard S. Slatkin, recounting the disaster that occurred just as he was completing a New Jersey beach house. "It was the kind of project where we selected each piece down to the wastebaskets in the bath. The refrigerator was stocked; we had set the table for Thanksgiving dinner; everything was done except for lighting the candles. Then Hurricane Andrew destoyed the living and dining rooms. The irony was that we were working on an Addison Mizner house for the clients in Palm Beach that had to be ready for Christmas.

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14. Victorian cast iron fencing, signed and dated 1887. 160 feet

continued from page 16

According to the weather reports, that's where the most damage was expected. Any tree that was at risk of snapping and falling onto the house had to be removed. My clients had to cut down a number of exquisite trees, including an enormous, magical shade tree—put in when the house was built in 1929—that was in the center of the European-style courtyard. But as it turned out, Palm Beach wasn't touched. They've since replanted a palm tree." Needless to say, he adds, "it isn't the same." *See page 108.*



BILLY CUNNINGHAM

Kathy Marr

Connecticut Carriage House

When not decorating houses, West Hartford, Connecticut, interior designer Kathy Marr frequently lends her talents—ranging from period restoration to carpet design—to projects at the Wadsworth Atheneum. For the restoration of the Goodwin reception room, which is all that remains of Hartford's 1874 Major James Goodwin House—an important example of Gothic-style New England architecture—"we looked for clues in black-and-white photographs," says Marr. Working with the museum's staff, Marr remade the fabrics and wallcoverings and transformed the room into a state remarkably similar to its original appearance. She also created a carpet for the Helen and Harry Gray Gallery of American Art. The design comes from a carpet depicted in several of the musuem's oil paintings by eighteenth-century portrait artist Ralph Earl. "My third major project was the total revamping of a room into the director's private dining room," says Marr. In the meantime, Marr also reworked her own turn-of-the-century carriage house, which displays her love of antiques—and is based entirely on her own whim. *See page 120.*



DOROTHY TAYLOR

Louis and Tracy Hager

A Woodlands Lodge Legacy

As soon as Louis Busch Hager, Jr., and his wife, Tracy, decided to build a house from an old pole barn situated on their family estate near Cooperstown, New York, they enlisted the aid of their friend Philip Frisbee, an artist who had previously studied architecture. The plan of the residence evolved over time and at Thursday night dinner parties. "Philip made it physically clear what we wanted to see," recalls Louis Hager. "Unlike sterile architectural drawings that you sometimes have to be an architect to understand, these were almost real-life drawings." Another artist friend, Michael Whaling, designed the interior catwalks, as well as the rustic bridges outside that lead through the woods and to one of the six trout-stocked ponds on the estate. Says Louis Hager, "A synergy developed between artists who normally like to work alone." *See page 126.* □

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MOLYNEUX'S MOTORCYCLE

THE DESIGNER ROLLS OUT HIS CUSTOMIZED HARLEY-DAVIDSON

By Jesse Kornbluth

RIGHT: "I changed the design without losing the spirit," says Juan Pablo Molyneux of his customized Harley-Davidson motorcycle that "combines 1990s technology with a retro-1950s look." BELOW: "I substantially lowered the seat—you can really feel the ground," says Molyneux, who started by modifying the frame and added straight exhaust pipes and an on-board computer (lower front chassis).

PHOTOGRAPHY FELICIANO



All that mattered was how he could possibly improve upon the only perfect object in the universe.



The usual route for a male who likes red vehicles that go fast and turn heads begins with a tricycle, advances to a motorcycle and ends with the triumphant purchase of a Ferrari Testarossa.

Juan Pablo Molyneux never got past the motorcycle. And once he settled his home and his office in a double-width town house with a private lobby the size of a living room, the New York designer was able to indulge his passion for two-wheelers by embellishing his cycles with exotic paints and chromes and then parking them in his lobby, where they seem more like art than machines.

But a collection that grew to four Harley-Davidsons and a couple of classic racing cars did not, alas, still the heart of the boy who can easily be found inside Molyneux's elegant suits. He had taken his newest Harley and had every metal surface chromed. It wasn't enough. The ultimate cycle was still out there begging to be built—a modified engine, a frame so sleek it would look as if it had been cast from a single piece of steel and then a skin of red paint so smooth and shiny it would forever look as though it were still wet.

If this motorcycle took two years to build,

continued on page 21

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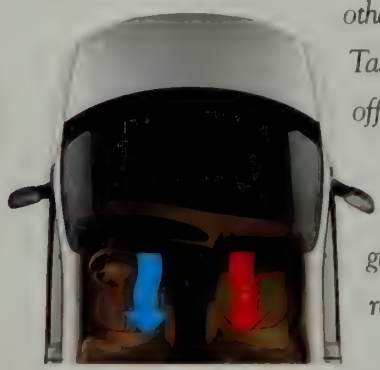


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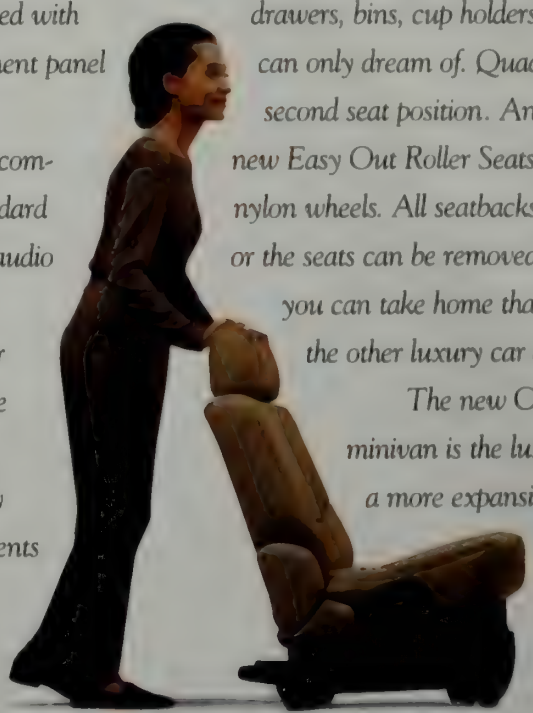
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The Ultimate

THE DESIGNER ROLLS OUT HIS CUSTOMIZED HARLEY-DAVIDSON
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"It took an intelligence higher than man to create the Harley-Davidson."



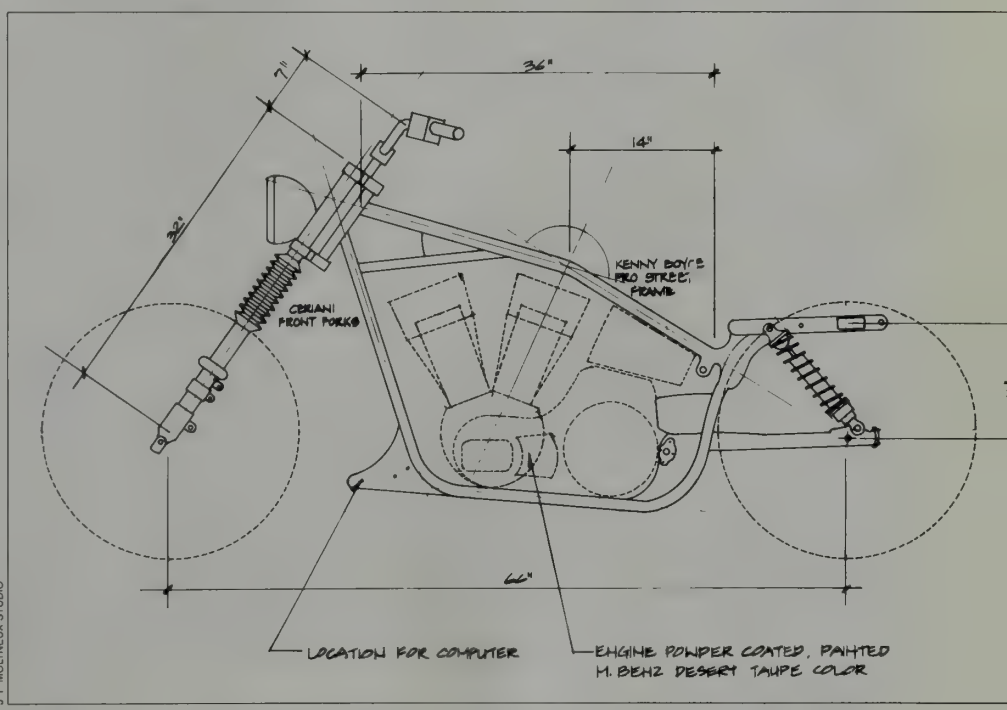
ABOVE: "Typically there's a gap between the gas tank and the seat," he says. "My design is more organic—one sweep from tank to fender." Molyneux spent two years reworking the cycle, which now includes such elements as a flat gas cap and a dashboard with digital readouts and computerized gauges. "Now the bike has more power, and the balance is stunning."

ABOVE: "It looks bigger than a Harley, but it's only two inches longer," says Molyneux. "I started playing with the idea of having the entire bike colored. I found someone who would powder-coat the engine to make it heat resistant. The engine color is desert taupe from Mercedes, and the bike is Harley's red." BELOW: A drawing shows the Harley's expanded frame.

no matter. If it cost the earth, no problem. All that mattered, as Molyneux pondered the challenge, was how he could possibly improve upon the only perfect object in the universe—the Harley-Davidson.

"To ride a Harley and be an atheist is impossible—it took an intelligence higher than man to create this cycle," he explains. "Think about it. If you close your eyes and imagine a cycle, you immediately get the image of a Harley. It's not just the Harley's remarkable stability. It's the concept. You're not leaning forward. You're seated. You can ride a Harley and still be a gentleman. I've ridden Harleys to the Grand Canyon in my leathers, and I've ridden them to New York parties in black tie."

The bike Molyneux would design—in his studio, on a computer and in collaboration with Keith Ouimet of Ronnie's Cycle Sales and Service in Pittsfield, Massachusetts—was



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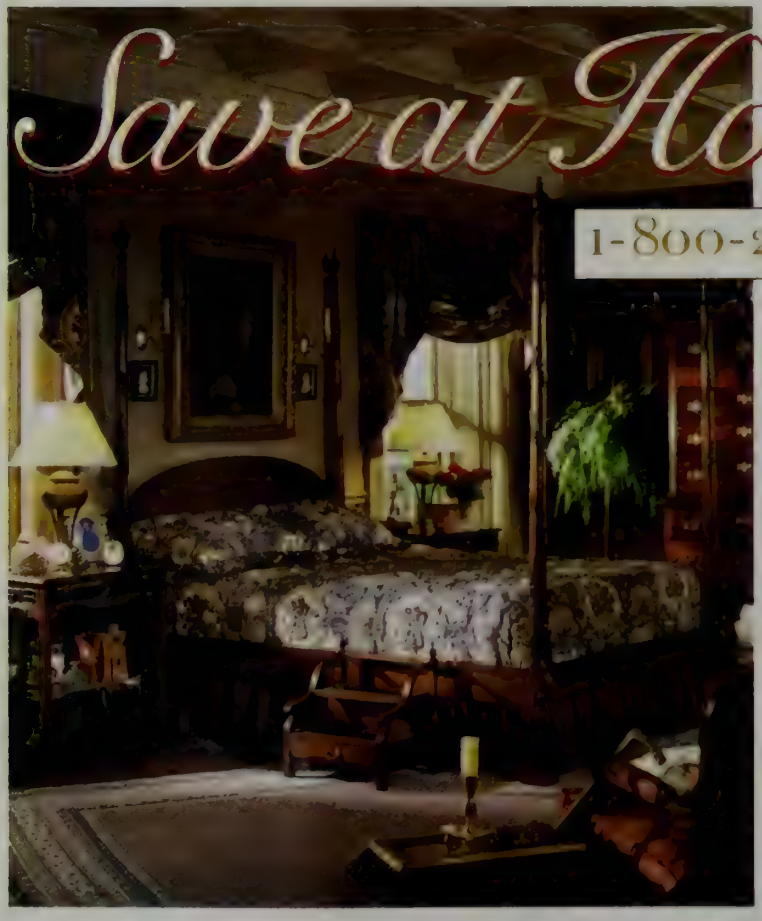
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intended to be the ultimate dazzler. It would be lower and wider than his other Harleys. It would have a souped-up Harley engine. It would have technology far beyond anything on a factory cycle: an on-board computer, digital gauges and a studio-quality sound system. And then, after all the chrome had been blasted off the engine and it had been powder-coated, the cycle would be painted in what Molyneux calls "Ferrari red."

Easier said than done. "Building this bike was like giving birth to an elephant," Keith Ouimet says. "We got the modified engine from Harley, but everything else was one-of-a-kind. Pieces of this motorcycle were strewn across America, and it wasn't the only bike those shops were working on. It was nerve-racking."

Molyneux could have made the process worse. "I look at a tray on a plane and wonder if it should be a half inch bigger or smaller—I redesign everything, including my wife," he jokes. "My greatest pleasure is to improve something I love." But his visits to Ronnie's Cycle were more cheerleading sessions than reappraisals. "Looking back, I might have wanted to shorten the bike a fraction," he says, "but the important thing was that the paint makes the structure read as an organic sweep."

Last February the Molyneux Harley was finally completed. Keith Ouimet photographed it and put the picture in his office next to a portrait of his son. Then he and his crew went out to watch what was, for them, the unthinkable. "We all feel the bike is art, that you can't ride it," Ouimet says. "But there was J.P. in our parking lot, ready to run."

Juan Pablo Molyneux has tested the cycle on a racetrack, where, he reports, "it drove like crazy." He has parked it in his lobby, where, he suspects, it is making his other Harleys jealous. He will, he says, offer rides "to good clients." But he won't, he insists, get a vanity license plate. "There's no need," he says. "The vanity is the beast itself." □



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ART NOTEBOOK: CONTEMPORARY REALIST DRAWINGS

REDISCOVERING THE MERITS OF REPRESENTATIONAL WORK

By Deborah Gimelson



WAYNE ROWE

Large Pear Drawing #1, Martha Alf, 1988. Graphite pencil on Arches paper; 22¼" x 30". Foremost among Alf's repertoire of still lifes is the pear form, which she has been drawing singly or in groups for over 15 years. By casting the pears under a dramatic light and emphasizing nuances of their shape, roundness, firmness and stem direction, Alf transcends their mundane character, creating what the artist describes as "contemplative formal equivalents to mystical experiences." Newspace, Los Angeles.

For the better part of this century, abstraction has superseded realism as the artistic expression of choice. Fueled by the experiments of Wassily Kandinsky and other avant-garde artists in Europe prior to 1910—and by expatriates who transmitted the new art vocabulary across the Atlantic—abstraction rendered figurative depiction downright unfashionable in the eyes of the artistic elite. This was followed by the postwar rise of Abstract Expressionism in the United States, with dramatic gestural canvases by artists such as Jackson Pollock, Robert Motherwell, Franz Kline and Willem de Kooning often overshadowing more representational work.

"For many years," says Sherry French of the eponymous New York gallery, "I thought *realism* was the avant-garde—you weren't even being taught realism in many schools." But a core of American artists has kept the traditional realist flame burning. From William Bailey's demure household still lifes to Philip Pearlstein's edgy nudes, American art has never entirely abandoned its realist roots.

Over the past few years a growing number of collectors have begun to rediscover the strong appeal of realist art, of works that are more readily accessible—in both financial and emotional terms—than much of the abstract and conceptual work on the market today. Almost nowhere is this

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REDISCOVERING THE MERITS OF REPRESENTATIONAL WORK
continued from page 24

trend more evident than in the market for contemporary realist drawings.

The urge for security is a recurring theme in the return to realism. "In realism, there's actual content that we can count on," says Joni Gordon of Newspace gallery in Los Angeles. But she also points out that some artists are "able to render in a pencil drawing not only the palpability of literal content but the mystery as well." Drawings have their own intimate allure. "There's something so immediate about a drawing," says Louis Newman of the Horwitch Newman galleries in Los Angeles and Scottsdale, Arizona. "The artist's signature is in a drawing; it shows how he or she can work with a line. It can be sensuous, violent, juicy—whatever."

The shifting economy of the art market has also played a role in realism's resurgence. "One very significant development," says Peter Tatistcheff, a New York dealer who specializes in figurative work, "is that in the last decade, as American





FELICANO

ABOVE: *W* (from *An American Alphabet*), Robert Cottingham, 1993. Graphite on vellum; 24" x 19". Cottingham, who often works from the vantage point of the sidewalk, depicts the street signs that have become part of American culture. Although he draws in the precise style of the photorealists, his skill at tone gradations distinguishes his work. Joseph Rickards Fine Art, New York.

LEFT: *Interior #12*, Skip Steinworth, 1994. Pencil on paper; 55" x 35". Of the seemingly random arrangement of objects in Steinworth's still-life tableaux, he explains, "Whenever two objects are juxtaposed, it seems impossible to avoid questions of their relationship." Horwitch Newman Gallery, Scottsdale, Arizona.

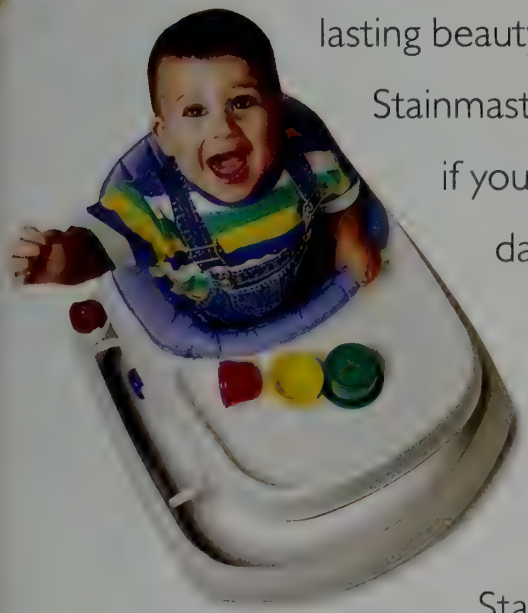
painting reached new heights of popularity, the prices began to give collectors pause. They looked to something in the contemporary world that related to nineteenth-century ideas and that represented an opportunity financially."

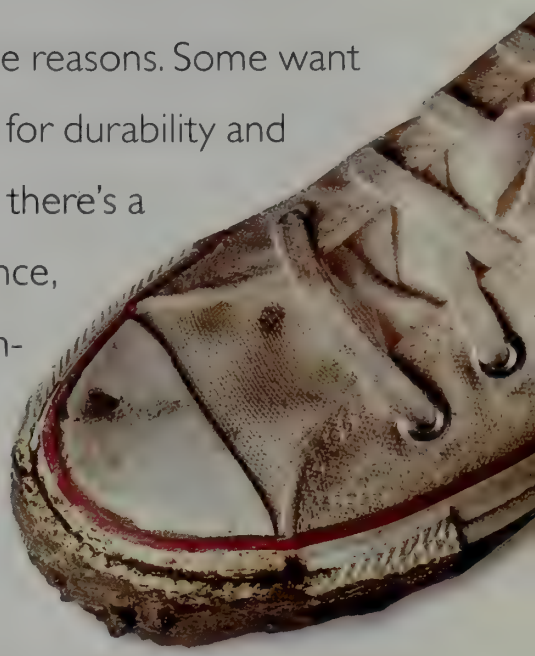
Indeed, it is possible to buy a major realist drawing for well under $20,000—and sometimes for much less. Paul Otero, who shows with Tatistcheff, takes months to make just one of his painstaking graphite still lifes or portraits; they sell for between $5,000 and $10,000. Otero works only in this medium, and his attention to such subjects as a large tree root or a crouching nude is intense and complicated. Bill Vuksanovich, an artist who shows with the Sherry French Gallery, draws meticulous portraits that range between $7,000 and $15,000. The figures are seen straight on and seem to look the viewer right in the eye. "Realism

continued on page 30

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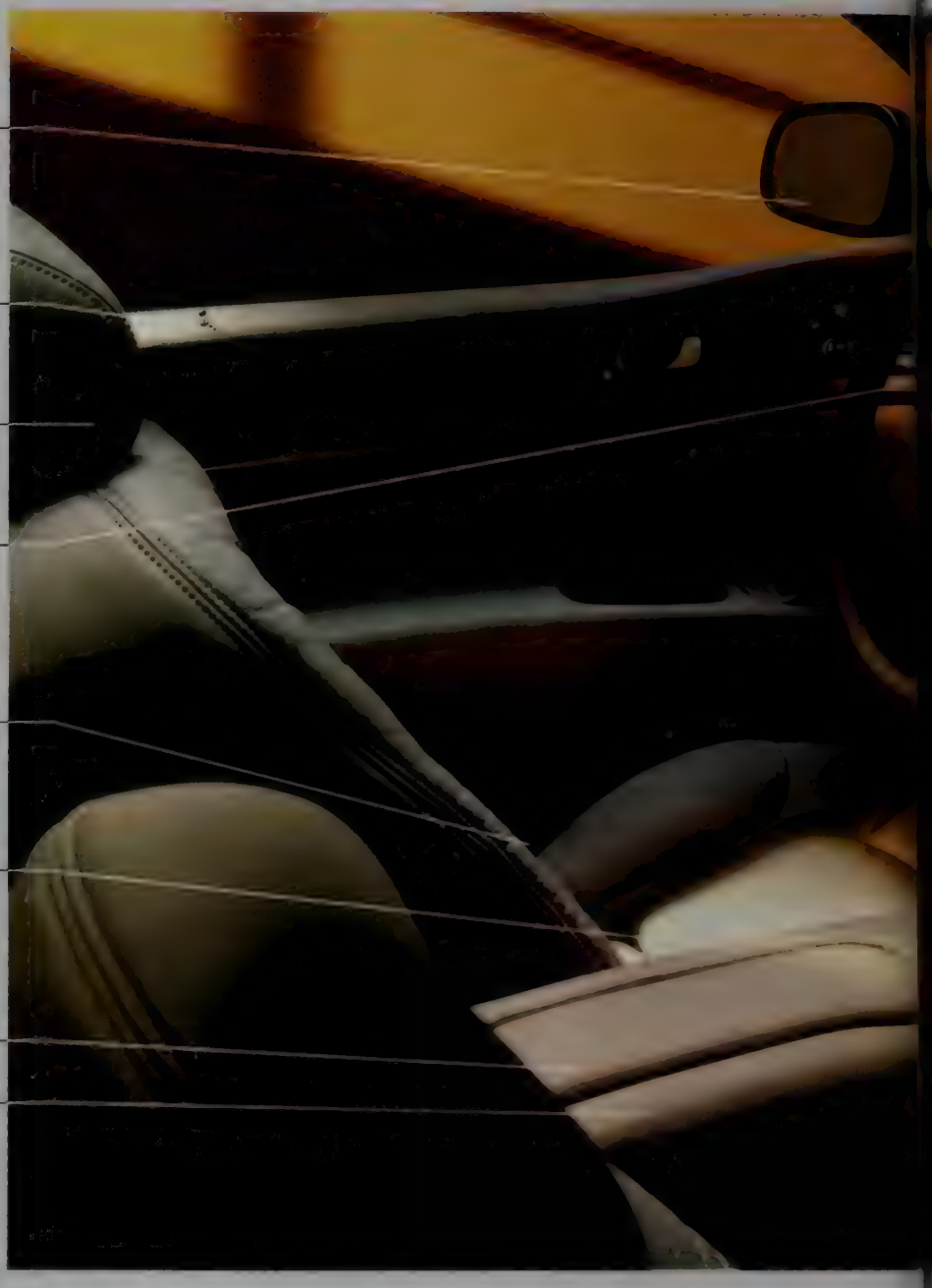
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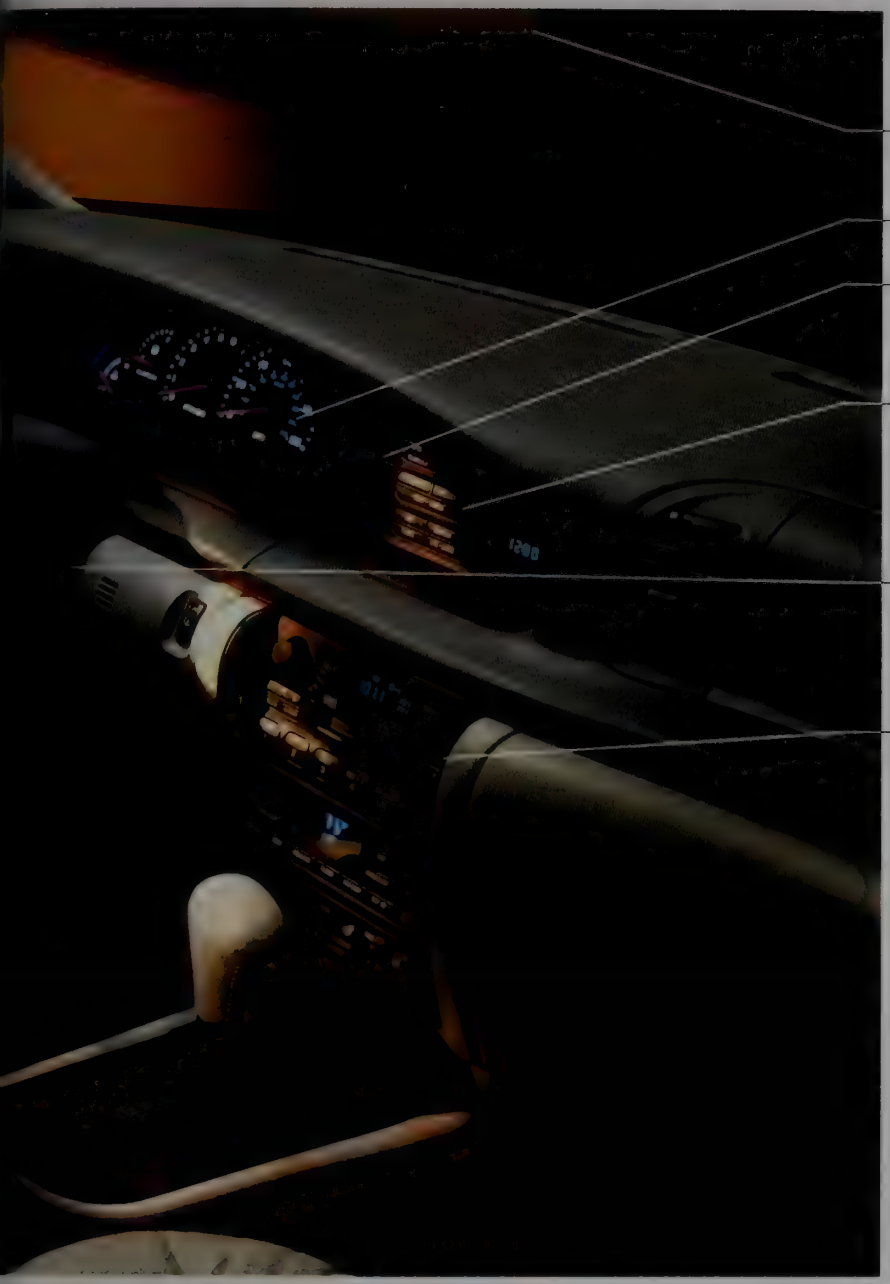
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REDISCOVERING THE MERITS OF REPRESENTATIONAL WORK
continued from page 26

satisfies a current need in society," says Gordon, explaining the direct appeal of many of these works. "It provides a solid, emotional anchor."

This is not true of all realist drawings, however, even if they do address subjects in a seemingly literal fashion. One of Gordon's artists, Martha Alf, is known for her still lifes of fruit—but the light emanating from one of her ripe pears can give its rotund presence an eerie sheen, making the work feel unearthly. For Alf, figuration is irrevocably attached to the mystery of reality, "as if reality is holding its breath," says Gordon. The pieces sell for $6,000 to $18,000.

Joseph Piccillo, who shows with the Betsy Rosenfield Gallery in Chicago, makes intricate charcoal drawings of animals and figures. One of his horses is captured in midleap, and though the image is familiar, the deep tones of the charcoal lend the composition an otherworldly aura. "Joseph wants his work to go beyond 'Oh, there's another drawing of a horse,' " says Charlotte Webb, the gallery's director. "I think the starkness and drama set his work apart." Piccillo's work is priced in approximately the same range as Martha Alf's.

Another artist whose work can be deceptive is Skip Steinworth, who lives in Minneapolis. Steinworth usually depicts tabletops laden with what at first glance seem to be unrelated items. "We see objects that appear to be placed on a tabletop in a relatively random manner," says Steinworth's dealer, Louis Newman. "As you observe, you start noticing the nuances of particular objects and their relation to one another. These transitory objects from his home and studio become metaphors for issues as grand as life and death." In a typical Steinworth drawing titled *Interior #12*, there's a glass of water and a pitcher alongside an anvil, part of a Greco-Roman bust and several other items that make reference to history and present time. Steinworth's drawings sell for between $4,000 and $15,000.

The shifting economy of the art market has played a role in realism's resurgence.



MICHAEL TROPEA

ABOVE: *E-36-1991*, Joseph Piccillo, 1991. Charcoal on paper; 46" x 69". Through a combination of meticulous draftsmanship and stark compositions—often featuring a striking central image isolated against a monochrome background—Piccillo achieves an almost surreal quality. Betsy Rosenfield Gallery, Chicago.



LEFT: *Freight Cars, Trucks and Buildings*, David Campbell, 1990–94. Charcoal, Conté crayon and graphite on paper; 30" x 42". Without employing dramatic visual effects, Campbell suffuses everyday scenes with unexpected beauty. As part of his painstaking rendering process, Campbell returns to the scene of his drawing during different seasons. Gerold Wunderlich & Co., New York.

Another kind of landscape can be found in the work of David Campbell. Campbell has lived his fifty-odd years in New England and focused his art on the industrial landscapes that blight the area. "The appeal in general of realist work," says Gerold Wunderlich, Campbell's dealer in New York, "is that people want something that makes sense to them in terms of draftsmanship and an understanding of structure." He notes that there's a lot of loneliness in Campbell's art. "He comes from the Edward Hopper school, but instead of a lonely house in Truro, we have a group of houses in a larger American scene." Campbell's drawings, which are part of an oeuvre that also encompasses oils and watercolor, require a tremendous amount of time and might sell for $8,500, whereas one of his large paintings can bring up to $35,000.

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DONGHIA

REDISCOVERING THE MERITS OF REPRESENTATIONAL WORK

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Perhaps the most American form of figuration is photorealism—photographic images that the artist transfers in every detail onto paper or canvas, often working with the image projected onto a wall. It developed in the early seventies and can be thought of as a merger between the realist and Pop traditions. Practitioners such as Richard Estes portray cities in hyperfocus, while Chuck Close's portraits capture each subject's stark immediacy. Joseph Rickards, who deals privately in New York, says, "Until photorealism emerged, the trend had been sloppy and loose. This work is very meticulous and detail oriented. And it's one movement that caught on in the United States but wasn't emulated anywhere else."

Photorealism is usually imbued with an extremely American subject matter—street scenes, cars, signs, the ubiquitous diner. The work of Robert Cottingham, an artist represented by Rickards, is emblematic of this movement: Several years ago he traveled all over the country photographing street scenes, and his work tends to focus on details from these images. A circa 1940 street sign may begin as a drawing and then appear as a watercolor and a painting. One of Cottingham's small pencil drawings can sell for around $4,000. "There's been a feeling that the contemporary art world was turning out a lot of weak work, very conceptual and using unorthodox techniques," says Rickards. "Now people are saying, 'Give me something of aesthetic value.' "

Collecting drawings does require special care, for as Sherry French notes, they are somewhat fragile. "You must have an acid-free mat and UV protection—and you still can't hang these pieces in direct sunlight," she says. Dealers also suggest that people look at as many drawings as possible before they buy. The Grunwald Center for the Graphic Arts at UCLA and the Arkansas Arts Center in Little Rock have major collections, and the Denver Art Museum buys realist drawings on a regular basis. Of course, larger museums, such as the Art Institute of Chicago, are also excellent places to study drawings.

Even the conceptually oriented galleries of New York's SoHo have been tapping into the traditions of realism, showing the barn door paintings of Maureen Gallace, Nicole Eisenman's classical, gender-bending figures and the haunting drawings of Holocaust survivors by the young Russian Matvey Levenstein. Realism may yet prove to be the latest cycle of the avant-garde. □

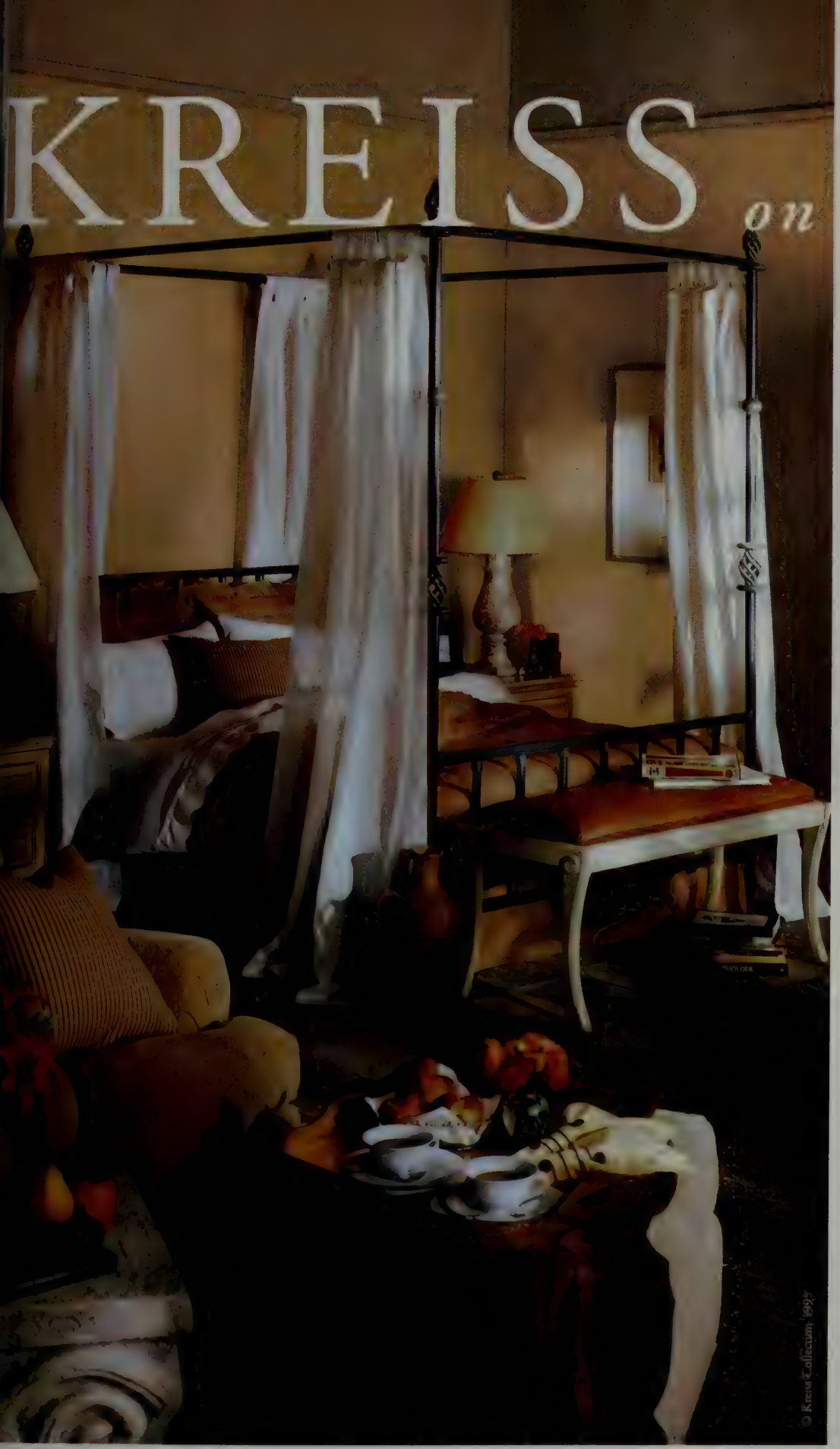


FELICIANO

ABOVE: *From Mystery to Light and Form*, Paul Otero, 1994. Graphite on paper; 22" x 21". A master of subtle shading and lighting, Otero casts his sculptural figures under what he calls an "ethereal veil of light." He explains: "As a realist, I probe beyond the alluring surface of form." Tatistcheff & Company Inc., New York.



LEFT: *Woman from Southern Illinois*, Bill Vuksanovich, 1992. Charcoal on paper; 40" x 30". Vuksanovich characterizes the larger-than-life portraits that have defined his oeuvre for the past ten years as "human landscapes" in which the figures are "frozen in a confrontational gaze." Sherry French Gallery, Inc., New York.



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ARCHITECTURE: MUSEUMS AS ART

NEW SPACES FOR THE NEXT CENTURY

By Victoria Newhouse



JOHN STOEL



JOHN STOEL

Several new museums, by some of the world's most visionary architects, promote the theory that the structure's design is at least as significant as the art it holds. ABOVE: Holland's controversial Groninger Museum, designed by four different architects, is sited as three islets in the Canal Link. TOP: A computer-generated model of the Groninger shows Philippe Starck's aluminum-sheathed pavilion, left, crowning one by Michele de Lucchi. Coop Himmelblau's deconstructivist shell, right, seems to collide with an Alessandro Mendini building; the gold-laminate tower is also by Mendini.

Last October the opening of a new museum in a small city in northern Holland received international press coverage and attracted architects from around the world. What is unusual about the Groninger Museum is its creation not by one but by four high-profile architects. Alessandro Mendini, the Italian architect and designer, was chosen to work with three other architects: Michele de Lucchi, also from Italy; Philippe Starck, from Paris; and the Vienna/Los Angeles firm of Coop Himmelblau. The Groninger is an extreme example of the current trend toward museum architecture that makes a statement equal in importance to—sometimes even preempting—the art it contains. It is a startling alternative to the modernist concept of the museum as neutral white space.

The modern museum, as formulated in the first half of the twentieth century, was to consist of large open spaces that could be partitioned into smaller rectilinear areas of various sizes; its galleries were in no way to compete with the art displayed in them. But for more than thirty years the desirability—or even the possibility—of creating such

Challenge is a recurring word in discussions about new museums.

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NEW SPACES FOR THE NEXT CENTURY

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Of the architects whose work makes up the Groninger Museum, Coop Himmelblau was unique in not aligning the architecture with the nature of the objects displayed. The most conceptual of the structures, Coop Himmelblau's east pavilion was designed to exhibit the museum's collecton of old-master paintings; 20th-century art has since been included. BELOW AND RIGHT: The platforms, stairs and bridges in the gallery provide varied vantage points and circulation paths.



JOHN STOEL



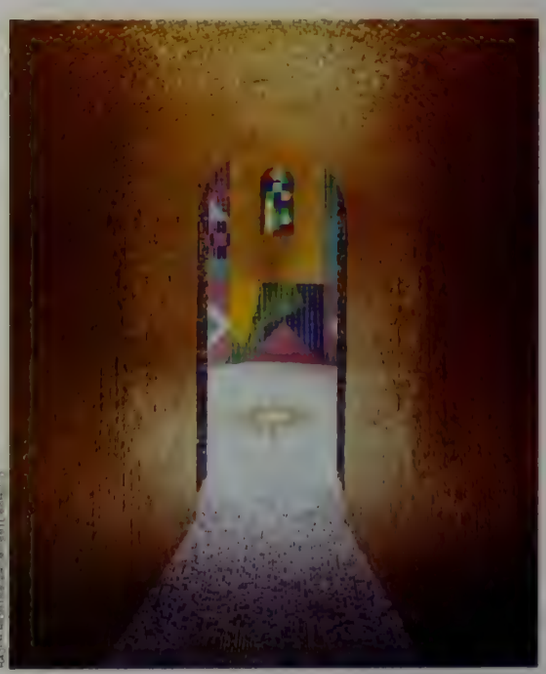
RALPH RICHTER ARCHITEKTURPHOTO

BELOW: For the opening of the Groninger Museum's pavilion for contemporary art and temporary exhibitions, the architect of the building, Alessandro Mendini, designed a glass-mosaic-tiled room and passageway to represent the interdisciplinary focus of his firm. The colorful short-term installation suggests a cross-pollination of architecture, design and painting.

an "ideal" environment for art has been questioned. Today there is a rebellion against it.

From the beginning of widespread museum building in the nineteenth century, communities have taken pride in the architecture of these institutions. Now, in addition to their role as civic status symbols, museums may perform a number of other functions. They can be an attempt to compensate for the mediocrity of a collection; they can even substitute for a collection. Architect Richard Meier says he has "no idea what will go into" his Museum of Contemporary Art in Barcelona, Spain, which is scheduled to open this fall. Meier started the project in 1987, but the collection—for art beginning in the mid-1980s—is only now in formation.

Some museums feel the need to heighten the visibility of a collection with challenging architecture. Indeed, *challenge* is a recurring word in discussions about new museums. Richard Koshalek, director of the Museum of Contemporary Art in Los Angeles, uses it to describe the Groninger:

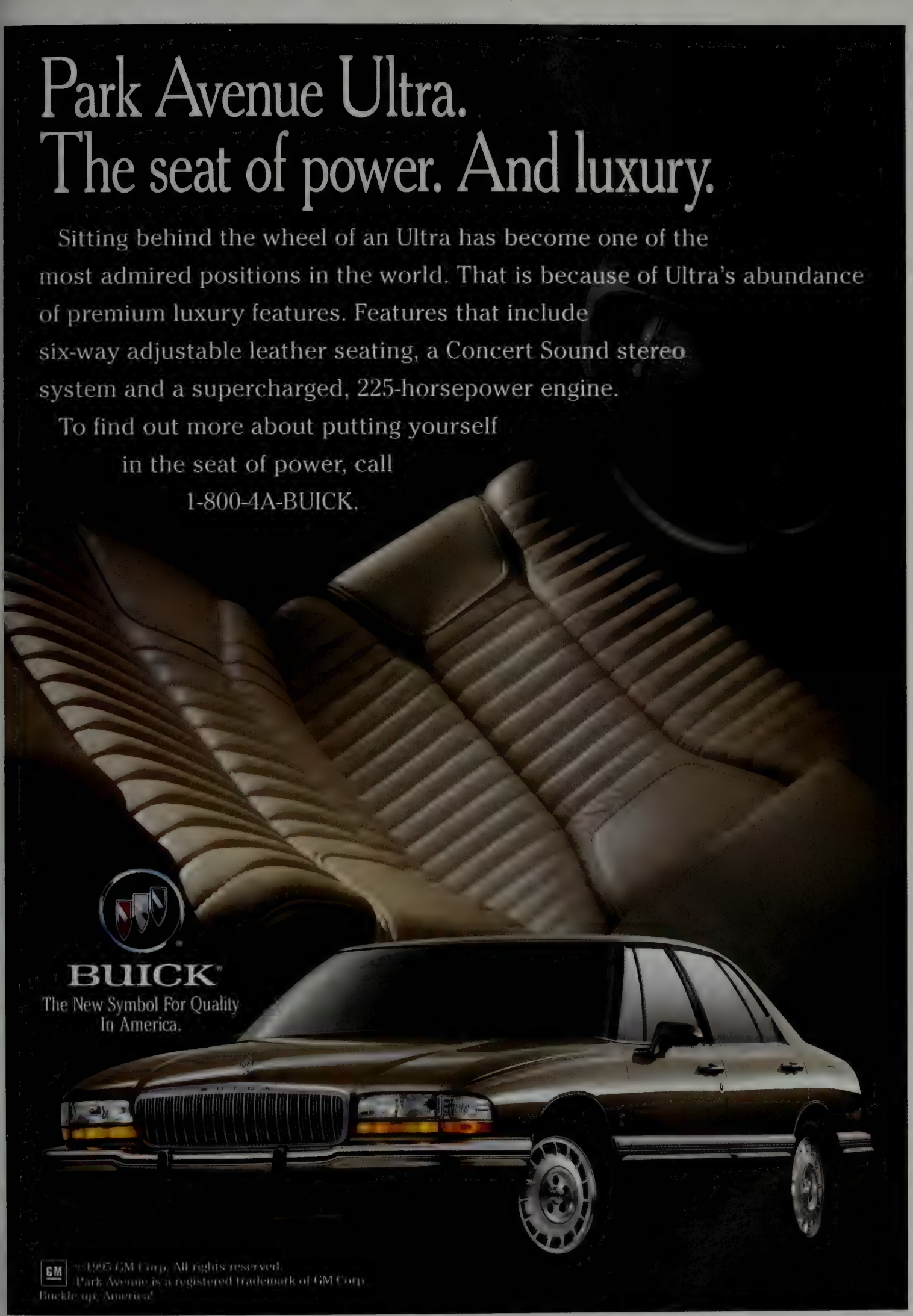


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NEW SPACES FOR THE NEXT CENTURY
continued from page 36



JOSHUA WHITE



LARA SWIMMER

Many feel that the public must be shocked out of preconceived ideas to see art from a fresh point of view.

TOP: As revealed in a model, the Frank Gehry–designed Guggenheim Museum for Bilbao, Spain—scheduled to open in 1997—is a group of stacked, interconnected structures. Both the main building, with its explosion of curvilinear titanium forms, and the limestone tower evoke the riverfront's history of large-scale industrial activity. ABOVE: A single gallery defined by a sculptural ceiling and skylight is planned for temporary installations and performance art.

"It is what the public needs—it needs to be challenged." And Wolf Prix, a principal in the Coop Himmelblau firm, says that the larger "challenge of the twenty-first century is the development of new strategies to deal with art." Within the last two decades the nature of contemporary art has changed. There are no longer any organizing principles—no styles, schools or even clear trends—that dominate art. Rudi Fuchs, director of the Amsterdam Stedelijk Museum, feels this change has left a vacuum that is being filled by "an outrageous, expressive chaos of individuality." For Prix, the challenge formerly posed by art has now been taken up by architecture.

In the case of the Groninger, director Frans Haks wanted a building that would reflect the diversity of its four-part collection: local archaeology and history; decorative arts; old-master art; and contemporary art. He envisioned a "self-museumizing" system in which the architecture would be exhibited together with the artifacts. Instead of merely observing an object, the visitor to the museum is meant to "playfully experience" the artifact and its history.

The collaboration produced three discrete volumes placed on small islets connected by corridor/bridges in the so-called Canal Link. Except for the Coop Himmelblau galleries, the buildings' exteriors reflect their contents. Starck's circular decorative arts pavilion is sheathed with aluminum sheeting embossed with vase-shaped reliefs. De Lucchi's archaeology and history pavilion is covered with red brick traditional to the region. Mendini rejects standard hierarchies such as valuing painting above decorative

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The Perrier Art Bottle "Summer" by Michael Bartalos. Available at select restaurants. © GWF Bottle Design

NEW SPACES FOR THE NEXT CENTURY
continued from page 38

Rem Koolhaas presents another alternative to neutral white space.



PHILIPPE RUAULT



PHILIPPE RUAULT

ABOVE: Rem Koolhaas's KunstHal in Rotterdam, Holland, is a study in asymmetry, with leaning columns contributing to the seemingly basic box's sense of dislocation. One of three ramps that are intricately woven throughout rises at the west elevation. RIGHT: Hall 2 of the KunstHal features a translucent ceiling pierced by orange girders.

RIGHT: Still in model form, Steven Holl's winning competition entry for the Museum of Contemporary Art in Helsinki has cladding of zinc and glass. BELOW: A watercolor rendering of Holl's museum lobby shows his use of perspective to draw visitors through the white-plastered spaces. Windows, track lighting and detailing are eliminated in order to reinforce the purity of the viewing experience.



STEVEN HOLL ARCHITECTS



STEVEN HOLL ARCHITECTS

art, as well as the separation of different disciplines and historical classifications. This attitude is embodied in his use of a detail of a painting by the nineteenth-century Pointillist Paul Signac for the colorful design of the laminate that clads his pavilion for contemporary art and temporary exhibitions. The central part of these three museum-islands is dominated by a gold-colored tower containing storerooms—the gold suggesting a treasury from which continually changing displays will be drawn.

Mendini's spaces are relatively conventional—simple rectilinear rooms of varying sizes arranged in enfilades—

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NEW SPACES FOR THE NEXT CENTURY
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KIM ZWARTS



but topping them in the east pavilion are Coop Himmelblau's galleries, which were designed for old-master paintings and which have been likened to "an explosion in a glass factory." Looking as if it were coming apart at the seams, the space consists of rust-colored steel plates alternating with laminated glass; it is punctuated by stairs, bridges, ramps and viewing platforms and is the only exhibition space within the complex to have natural light. Among the sources for his design, Prix cites the Picasso Museum in Paris (a seventeenth-century town house renovated in 1985 by Roland Simounet) and his project for a studio/museum for the artist Anselm Kiefer. In both, ramps and stairs give the spectator different views of the art object, thereby helping, in the architect's words, "to liberate art from the museum."

If New York City's Museum of Modern Art (1939) represents modernism's museum paradigm, Frank Lloyd Wright's Guggenheim (1959) is its antiparadigm. Wright's ramp for exhibitions and circulation, spiraling around the vast domed rotunda, creates a dramatic setting for art that is anything but neutral. Vilified at the time of its unveiling by artists and curators alike, Wright's unique design is now perceived as a space that artists like to engage—and as a touchstone for many of today's museum projects.

Artist and critic Brian O'Doherty labels modernism's sacrosanct white cube "a ghetto space" that symbolizes the artist's estrangement from society. Many architects and museum directors concur, feeling that art must be seen as part of the complex world in which it is made and that the public must be shocked out of its preconceived ideas in order to see art from a fresh point of view. As Koshalek says, "You don't want to isolate the public from the real world."

A new generation of museum curators are also acutely aware of "the real world," which to them means the world

TOP: While drawing from Italian Rationalism, Aldo Rossi employed strong classical elements in his design for the Bonnefantenmuseum in Maastricht, Holland. The prodigious dome and overall symmetry are traditional museum characteristics; however, Rossi demonumentalized the façade by placing his zinc-clad tower at the rear elevation instead of the street. ABOVE: A gabled skylight illuminates the Bonnefantenmuseum's main stairway.

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NEW SPACES FOR THE NEXT CENTURY
continued from page 42

as it was at the time and place the art was created. Whereas artifacts were formerly exhibited with as little as possible to detract from their purity, there is now a school of thought that requires them to be seen within a meaningful context. A part of the Groninger's ceramic collection, which was found at the bottom of the South China Sea, is shown reimmersed in a sunken aquarium. And even Richard Meier's Getty Museum in Brentwood, California, scheduled to open in 1997, will have gallery walls covered by designer Thierry Despont with crushed velvet, brightly colored fabric and tinted plaster. This wall treatment, together with Meier's own inclusion of traditional elements such as skylights, coved ceilings and some wainscoting, is meant to relate the galleries to the period of the art on display. Meier explains his departure from the crisp white spaces usually associated with his work as "the combination of a contemporary museum with a traditional installation."

Appearing at first glance to be a simple Miesian glass-and-steel horizontal box embellished with travertine, orange girders on the roof and a translucent billboard tower, Rem Koolhaas's KunstHal in Rotterdam (1992) presents another alternative to neutral white space. Inside, a sloping auditorium, leaning columns and a complex crisscrossing of ramps give the structure a disorienting feeling of asymmetry. The galleries are unlike any previous exhibition spaces. One hall has a translucent undulating ceiling laced with orange structural girders. The ceiling of a smaller space beside it consists of a see-through metal grid that also serves as the floor of the gallery above it. In a lower exhibition space with a black ceiling, columns are made to look like stripped tree trunks to suggest a transition with the adjacent park. Koolhaas describes the building as a "boring box with excitement generated within."

Koolhaas, the author of *Delirious New York* and other theoretical writing, believes in a "culture of congestion." For him the city's chaos is an asset to be incorporated in public buildings. To do this at the KunstHal, he has created a continuous circuit of three separate outdoor and indoor ramps between the building's four autonomous parts. The interweaving of these ramps, separated in places by a glass wall, is as unsettling as city streets can be. But, in contrast with the circulation spaces, Koolhaas insists on the serenity of the galleries themselves.

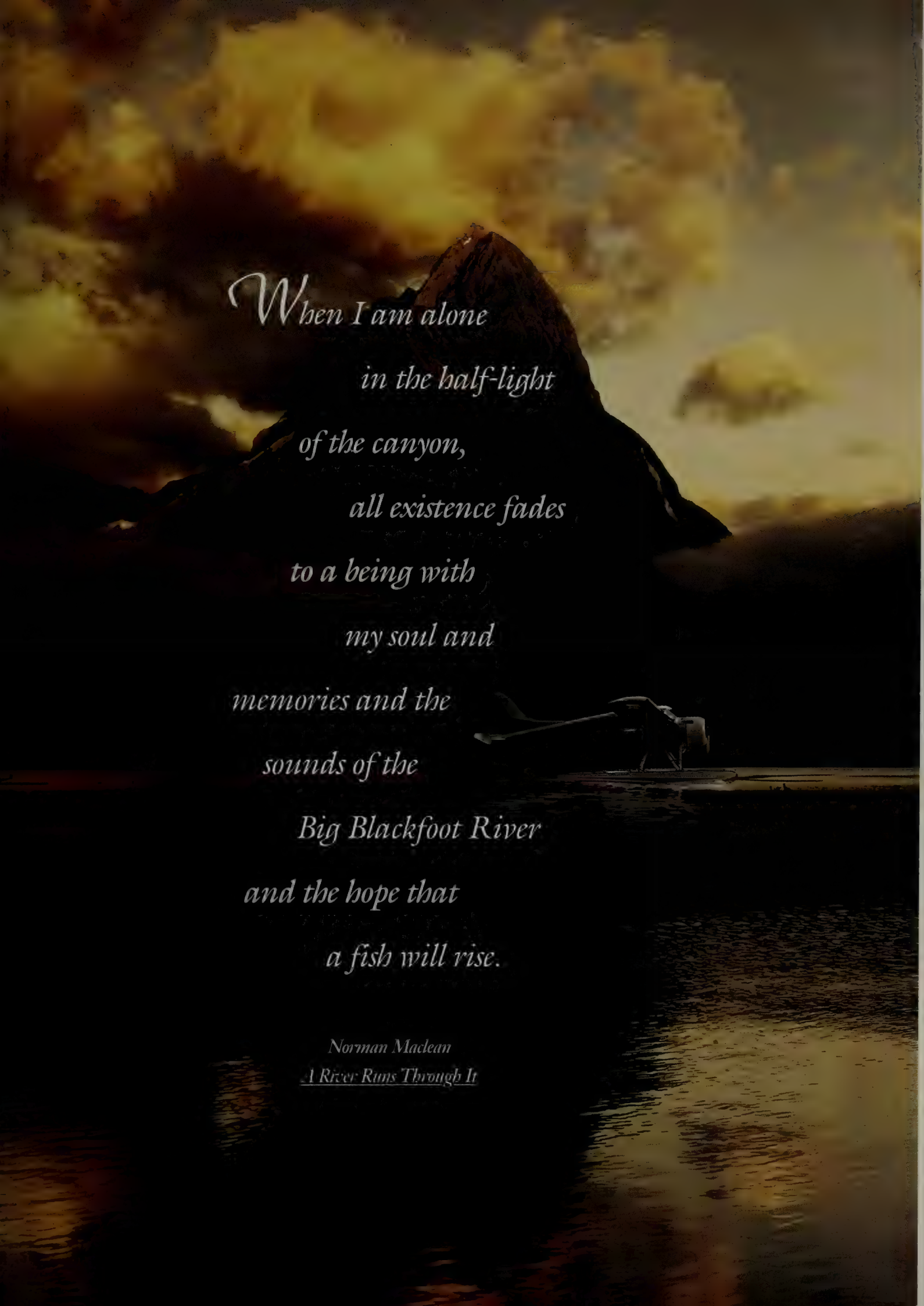
Today's museums may have strong architectural identities without being monumental in massing, size and use of materials. Sited strategically so that they become integral parts of the community's circulation pattern, they often play an important role in revitalizing their neighborhoods as well as attracting tourists to the cities in which they are located. The bridge that links the Groninger's islands with the facing canal banks also connects the railroad station with the inner city. It has become a gateway through which 1.8 million people are expected to pass each year. The KunstHal is built next to a highway that runs along the top of a dike; the building descends to a park fifteen feet below. Straddling a roadway that runs parallel to the base of the dike, its central pedestrian ramp provides major circulation from the Museum Park to the street entrance.

Gehry's museum reflects Bilbao's history and regional materials.

Frank Gehry's Guggenheim Museum for the Basque city of Bilbao (scheduled to open in 1997) is also meant to encourage development in its immediate neighborhood and to increase tourism and to stimulate the economy throughout the Basque region. Looking to the series of museums built in the 1980s in Frankfurt, Germany, Bilbao has made the Guggenheim the centerpiece of its riverfront redevelopment plan. Despite its monumental size (more than 240,000 square feet), the museum is no imposing monolith. Rather, it is conceived as a series of linked and stacked buildings with the traditional museum dome shattered into a cluster of curvilinear metal forms, creating what Gehry calls "the flower." The scale of the building's parts connects it to the city across the river. Its cladding of local stone and titanium reflects Bilbao's history and regional materials. A tall sculptural stone tower (referred to by Gehry as "the high-reader tower") serves as a signpost, visible from the entire city.

Like his sculptural Vitra Design Museum in Weil am Rhein, Germany (1989), Bilbao represents an expressionistic aesthetic, but on a much larger scale. Gehry has designed three types of exhibition spaces for it, some fairly classical and other, more dramatic spaces whose gently curved walls rise to dramatically shaped ceilings where giant catwalks carry artificial lighting to supplement natural illumination from skylights. What the architect calls "stodgy" rectilinear galleries with traditional skylights will be reserved for the Guggenheim's collection of twentieth-century art—for those artists who, as he says, "can't defend themselves." Attached to these spaces will be seven galleries for contemporary artists who will interact with the more complex architecture; they are placed in such a way as to facilitate comparisons with the permanent collection in the adjoining spaces. "Nothing comes from nowhere," says Gehry. "I was comforted by [discovering] the linkages, and I think other people are too." Also included at Bilbao is one megagallery (described by Gehry as "the size of a football field") for temporary

continued on page 45


When I am alone
in the half-light
of the canyon,
all existence fades
to a being with
my soul and
memories and the
sounds of the
Big Blackfoot River
and the hope that
a fish will rise.
Norman Maclean
A River Runs Through It

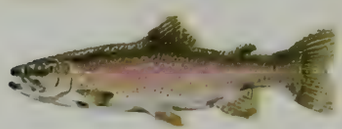
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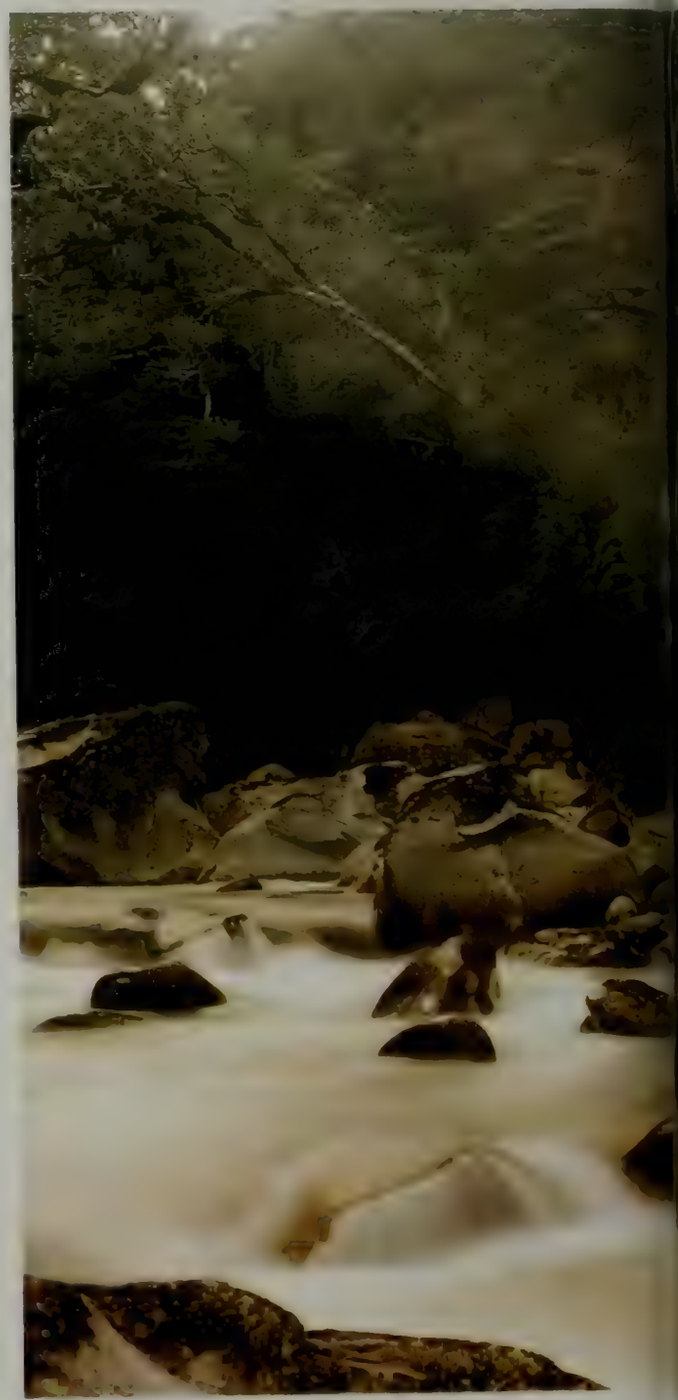


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NEW SPACES FOR THE NEXT CENTURY
continued from page 44

installations and performance art: a huge rectilinear space articulated only by a monumental skylight.

Projected but not yet approved by the city, Austrian architect Hans Hollein's Guggenheim Museum in Vienna will also have a plurality of spaces within its 239,000 square feet. Hollein points out that whereas a work consisting of paint and canvas requires a specific number of square feet to display and to store, artwork made in a variety of media can now require several hundred square feet. His conclusion: "All museums today have to have the potential for change." To accommodate the collection for his innovative Municipal Museum Abteiberg at Mönchengladbach, near Düsseldorf (1982), Hollein created a dozen different types of spaces organized in a random circulation path with galleries lit by natural, fluorescent or incandescent light. He will apply some of the same principles to the Vienna design. "I don't think neutral space exists," asserts Hollein, who believes that a museum should have "strong, characteristic spaces."

Another project, recently approved, is Steven Holl's winning competition entry for the Museum of Contemporary Art in Helsinki, which he calls a *kiasma*, or intersection. Holl uses the word to imply an intertwining of art, architecture, culture and materials with the city's geometry and landscape. It's possible that the museum will actually bring the water of Töölönlahti Bay into its spaces. Built partially of blue-green zinc, partially of U-shaped glass planks, two sides of the structure will be rectilinear; the other two are part of a long curved horn shape that houses the galleries and auditorium. Interiors will be white plaster with concrete floors; there will be no columns, moldings, window openings or track lights. Secondary skylights in the curved roof of the gallery area and skylights in the atrium between the museum's two differently shaped parts allow Helsinki's peculiar horizontal light into the galleries. The museum is unusual in that both upper and lower levels have natural light. The curve of one wall in every gallery and the variations in room size provide a continuous unfolding of changing perspectives. Holl describes the galleries as being "as neutral as possible, but perspectival." It is this perspectival element that animates the spaces, drawing visitors through them. The architect seems to be trying to create a museum experience that is almost mystical in its suggestion of a calm oasis of infinite space and light, with elements of mystery and surprise.

The appeal of sculptural architecture has led to museum commissions from artists like Frank Stella (see *Architectural Digest*, July 1994), and experimentation with deconstructivism and other innovative design philosophies continue. Meanwhile, a number of new museums have adhered to the classical tradition, including San Francisco's Museum of Modern Art, by the Swiss architect Mario Botta, and the Bonnefantenmuseum in Maastricht, Holland, by Italian architect Aldo Rossi.

> Museums are rising worldwide in a spirit of fierce competition.

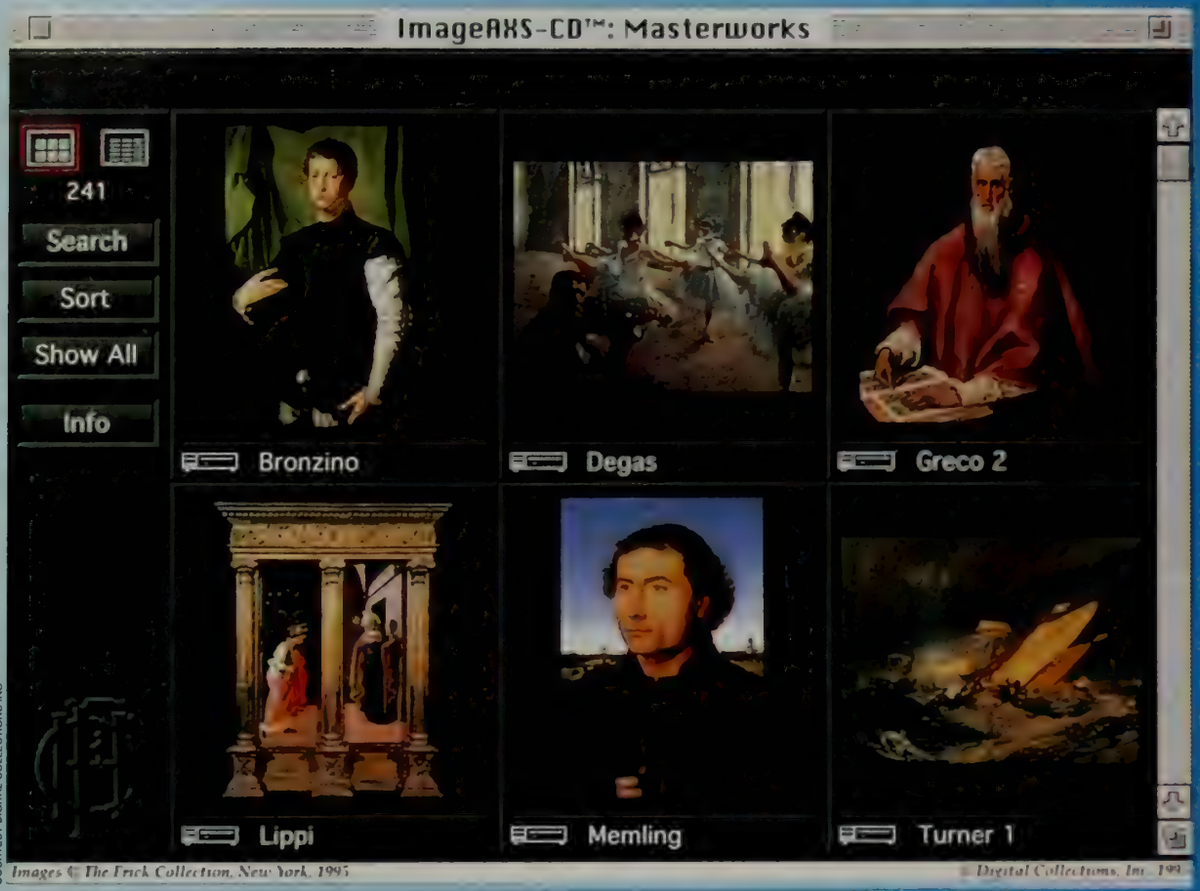
Botta and Rossi have returned to symmetry and to classical museum requirements: a monumental entrance and dome, a grand flight of stairs and, in the case of San Francisco, galleries laid out in enfilades around an atrium. But the same vocabulary can produce different results in different hands. In contrast with the exterior monumentality of Botta's truncated cylinder, Rossi deemphasizes his zinc-clad ninety-two-foot-high dome by placing it behind the museum's four-story central section. On the interior, Rossi has constructed his main stairway in wood and has squeezed it between floor-to-ceiling skylit brick walls. Botta's masonry stairs, embellished with balconies, rise within a grandiose atrium. However, the galleries in both museums—rectilinear, white-walled and of varied sizes—appear to have been informed by a similar design philosophy. The Bonnefanten's director, Alexander van Grevenstein, has written: "In many new museum buildings, even something to the effect of covetousness is displayed towards art. The packaging becomes so important that the art can no longer breathe." This is clearly not the case in the Maastricht and San Francisco galleries.

With new art museums currently rising worldwide in a spirit of fierce competition, it appears that their architecture will continue to supply a wide spectrum of solutions. One is unlike any of those considered here. Koshalek and Prix have arrived independently at a different vision of the future: the disappearing museum. It would be small in size and have a built-in solution to the perennial problem of expansion and variation. The core building would consist of administrative offices, storage and a small exhibition area. If larger exhibition spaces were needed, Prix feels they could be rented in local shops, shopping centers, schools or empty lots, the choice to be made jointly by the museum and the artist whose work would be displayed. Both men give the new museum a specific life span. At that time, according to Koshalek, it could become a permanent exhibition space for the work of that period and a new museum would begin. Prix would periodically disseminate parts of the collection to the city, realizing "the architect's intention to integrate art with the city."

Prix has already realized his concept symbolically: At the Groninger, he used a quasi-indestructible material to paint the sketch for his pavilion on its uppermost steel plates. Anticipating that the steel will eventually rust, and the museum thereby disappear, he hopes that at least this record of it will remain. □

DIGITIZING THE FINE ARTS

By Nicholas von Hoffman



COURTESY DIGITAL COLLECTIONS INC

LEFT AND FOLLOWING PAGE: Fine art CD-ROMs from Digital Collections can render detail such as brushstrokes and allow access to specific biographical and historical information at the touch of a button.

In the early 1920s David Sarnoff, the man who put together the Radio Corporation of America (RCA) and then the National Broadcasting Company (NBC), attempted to place this new technology into the service of high culture. He proposed that the three corporations whose patent pool controlled the amazing new instrument contribute 2 percent of their gross radio sales toward a new organization. The money was to go to "a separate and distinct company, to be known as the Public Service Broadcasting Company," a nonprofit network that would supply cultural and educational programming to the radio stations popping into existence across the land. AT&T killed off the idea, but Sarnoff struggled on as best he could, ultimately giving the world Arturo Toscanini and the NBC Symphony Orchestra.

Similar promises of cultural enrichment have come with other innovations. Kent Lydecker of the Metropolitan Museum of Art says, "Historically the Met has been involved in using any and all communications tools. Back in the 1920s it started a unit to make films about the collections, and later pioneered the use of television. There was a studio operating in the Met before Pearl Harbor in 1941."

Now comes another epochal development for the Metropolitan and other museums of the world—digitization. Digitizing allows sight and sound, motion and immobility, words and ideas, to be mixed in ways never before possible. The policies hammered out and the practices adopted in the next few years will shape the way museums are able to present the art and historical iconography of the world's civilizations through much of the next century.

"I must admit that as an industry we're rather late coming into the computer age," says Janice Sorkow of the Boston Museum of Fine Arts, which began the still uncompleted work of photographically recording its gigantic collection—the second largest in the United States—more than eighty years ago.

continued on page 48

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DIGITIZING THE FINE ARTS
continued from page 46

The Metropolitan is moving toward digitizing its collection (estimated to contain three million or more items). Like other museums, it is uncertain about how to use a technology that can change how the institution is run, how scholarship is conducted and how the contents are made available to the public.

Digitizing allows sight and sound to be mixed in ways never before possible.

The Metropolitan is currently compiling an electronic file of its textile collection, including digital images of some forty thousand examples along with documentation as to what they are. The institution will use this file to keep track of all these objects, but once a digitized picture has been made, the subsequent uses it can be put to are infinite. It can be used to make exact physical copies, it can be made to dance and sing, and it can be placed anywhere in any context so flawlessly that its provenance and history are lost from view.

Digitization offers so many possibilities that individuals and institutions are stunned at the prospects and unsure how to proceed. At the moment nobody can even agree on the best way to present a painting on a CD-ROM.

Because there are no set forms for the new technology, the consumer who buys a CD-ROM featuring a museum's collection has no way of knowing what offering from the art world may explode onto the monitor screen. Stuart Marson, the head of Digital Collections (800/449-6220), a company that makes and distributes CD-ROMs in partnership with a number of museums, says, "People put out 'shovelware.' We call it that because they shovel anything onto the disc. So they do lousy scans, they don't care about the quality level; they just want brand-name art, and they don't care what you do with it."

With times as tough for museums as they are for many of the people who visit them, money for digitization is not easily come by. Digitizing a collection involves shooting the best possible photograph of an artwork, then using a scanning device to turn it into a computer or digital image, and then either manually or electronically correcting the colors. After that, an art historian or curator provides the image with a text description.

The accompanying text is as important as it is expensive to create, not only for the ways the written information may be used to help art lovers, students and scholars but for the actual management of a museum. A museum is not like a hardware store, which has a large inventory of easily categorizable things. A good-size museum may have millions of objects, no two of which are alike.

Marson's Digital Collections offers a computer program to museums called EmbARK, which can accommodate close to twelve hundred categories of information concerning a given piece of art. Marson says that EmbARK is designed not only to contain scholarly information about the painting, the period and the artist but to tell a museum administrator "which crate is for the Rembrandt, what condition it's in and where it is, the insurance policies for the painting and the donor's wife's preference for breakfast."

The system enables a curator to assemble a tentative exhibition in an hour, something that might take weeks using paper files; a technician working with a curator can use EmbARK to create a CD-ROM complete with layers of searchable material in a matter of hours, again saving months of work and pots of money.

You can judge for yourself how good Stuart Marson's description of his program is. You may buy his company's CD-ROMs of ancient Egyptian art from the Brooklyn Museum and paintings from the Frick Collection now. (The cost is $79, but the street price is $30 less.) Or you may wait for other new goodies soon to be available at home that you would once have had to travel to the four corners of the globe to see. Digital Collections, in conjunction with



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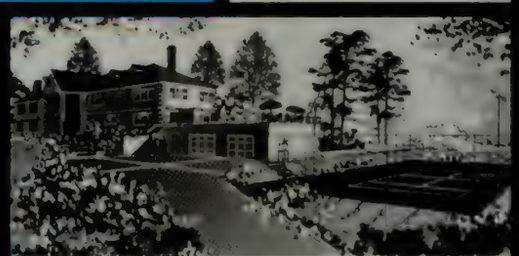
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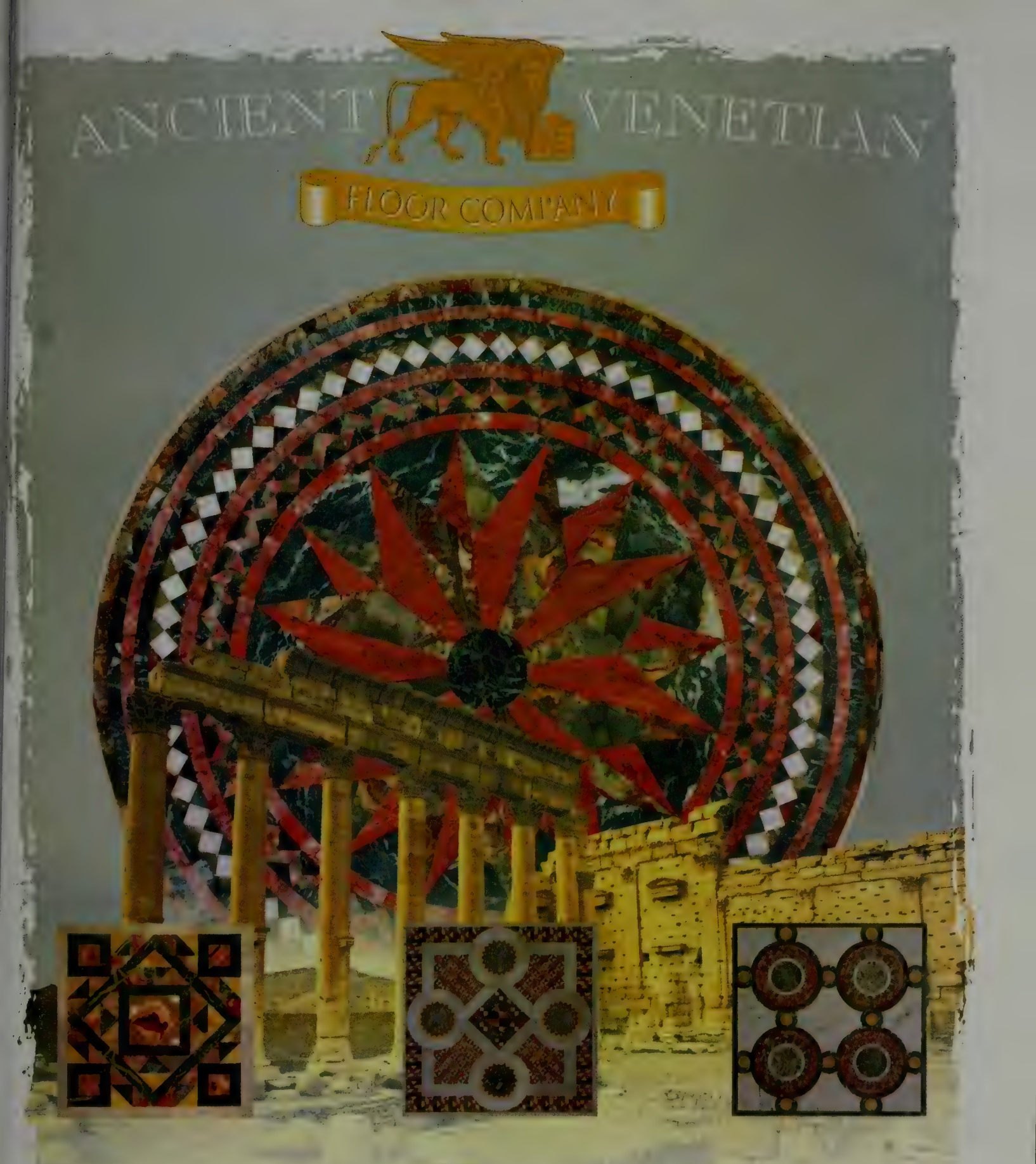
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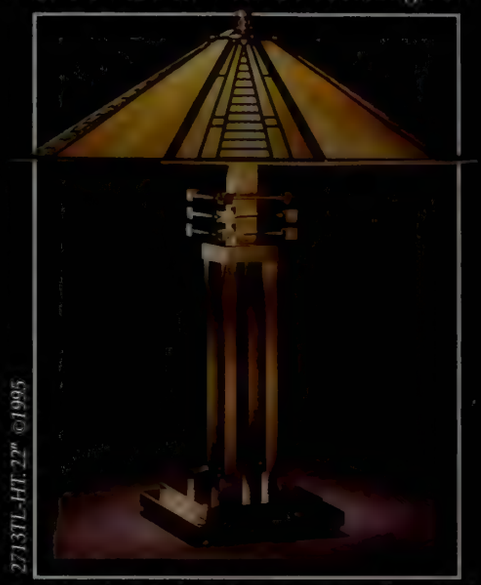


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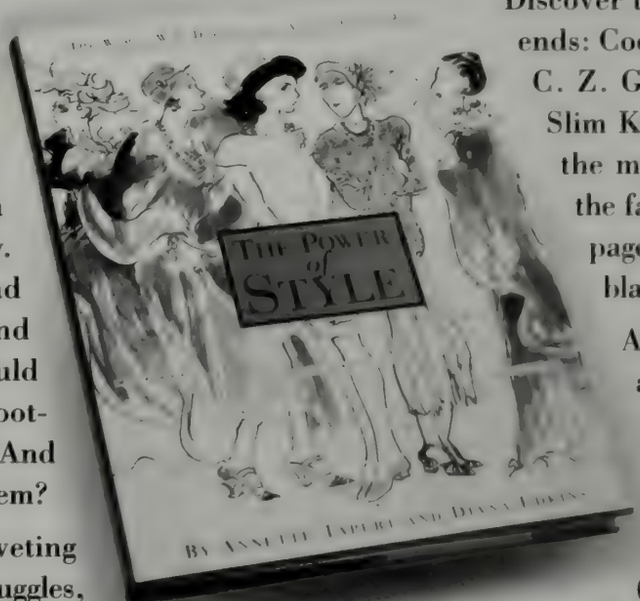


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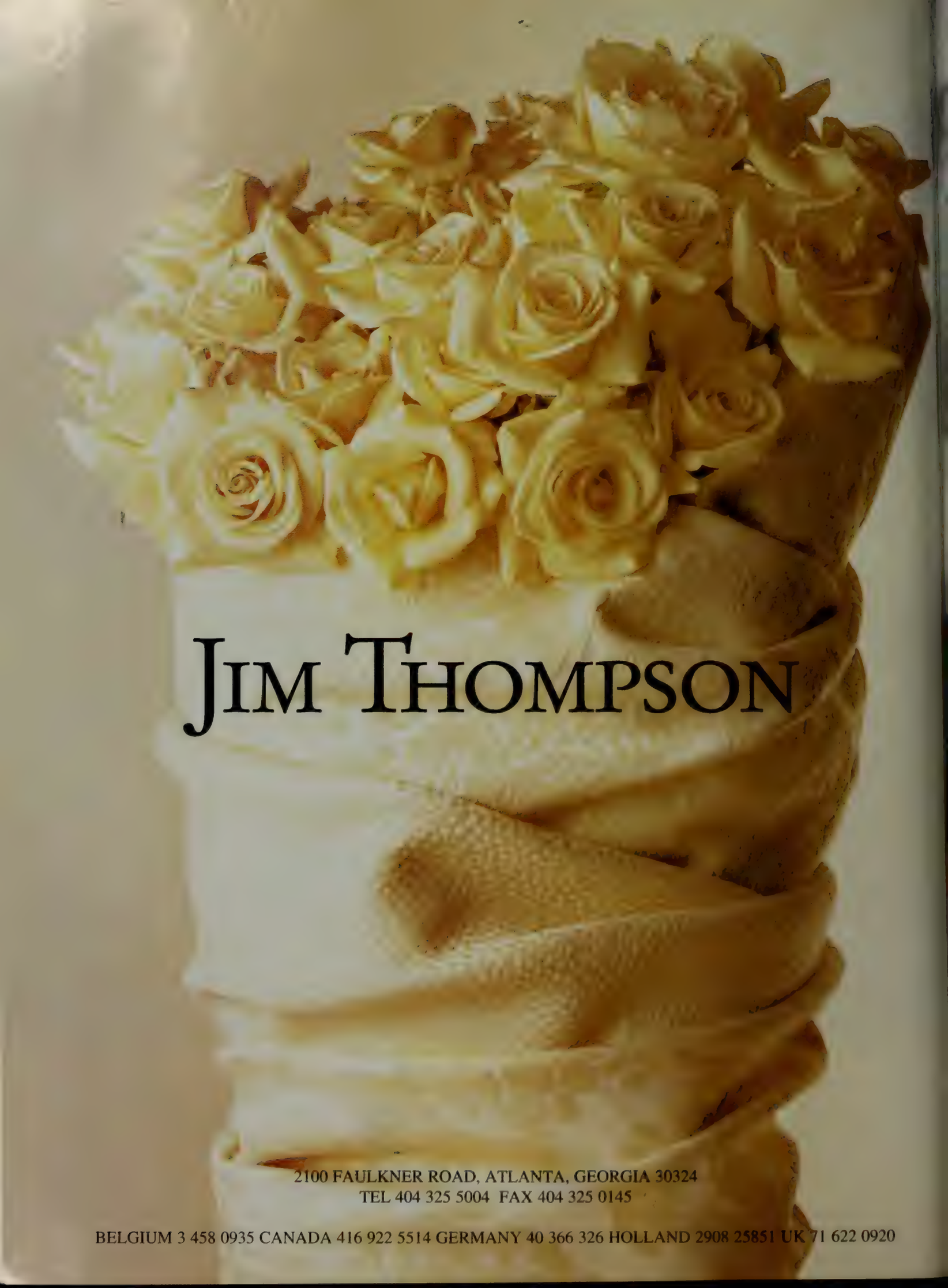
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DIGITIZING THE FINE ARTS
continued from page 48

the State Museum, St. Petersburg, is bringing out *One Thousand Years of Russian Art*, and in conjunction with the French government there will be a CD-ROM featuring the stained-glass windows of the Cathedral of Rouen. Closer to home, before long you will be able to purchase three CD-ROMs containing the thousands of works that make up Robert Mapplethorpe's entire corpus, including a catalogue raisonné.

EmbARK is not the only program for handling digital museum material, and as is so often the case in Electroland, the various programs are not overfriendly with one another. Nor are there generally agreed upon standards for making and keeping the integrity of digital images or categorizing text information. The Getty Art History Information Program in Santa Monica, California, has been working with institutions around the world on this problem, but it is intellectually complicated and politically charged. For the nonce we need reconcile ourselves to yet one more electronic Tower of Babel that will doubtless take a decade of committee meetings to iron out.

Many other nontechnical, nonelectronic and therefore especially difficult obstacles block the way. Who will ultimately gain control of the compendium of images that are—graphically, at least—the highest attainment of civilized humanity? Will digitizing cost museums the effective ownership of the heritage entrusted to them? This is an aspect of the intellectual-property rights battle that bubbles up in the newspapers from time to time. Hence a somewhat apprehensive Janice Sorkow says, "A company has been approaching us, and we're taking their proposals under advisement, because they're asking a lot from us."

Like the jinn of ancient Arabia who could transform themselves into every sort of ferocious animal and vile spirit, the little digits of Electroland can morph themselves into surprising shapes, beneficent and otherwise. Work, leisure and institutional life can be reshaped before you know it. Nothing is necessarily stable, no tradition or practice assured, prompting Sorkow to confess, "We're constantly trying to see how the building itself can be utilized in an electronic fashion without becoming Disney World."

At the National Gallery of Art, they may have found a way to admit the better Electro-jinn of our technologies to our cultural institutions. This fall the museum will open a "Micro Gallery" containing digitized replicas of several thousand works of art chosen from the permanent collection. The Micro Gallery itself is a group of kiosks not unlike your bank's automatic teller machines. Each kiosk contains a computer monitor; there is no keyboard or electrorodent, but touching the screen calls up the pictures themselves as well as information about the works.

The backup information, which includes sound samples of the pronunciations of names and technical terms—and even of the medieval instruments being played in several of the pictures—can be called forth in small bursts by touching spots on the screen. If there is a word or phrase in the explanatory text that needs its own explanation, the user can touch it and yet more information will pop up on the screen. The backup information includes material on the life and times of the artist, the techniques used and where this artist fits in the swirl of an ever-changing high culture. The museum receives about five million visitors a year, and they come from every culture, nation and civilization, so no background knowledge can be taken for granted. Vicki Porter, who directed the assembling of the Micro Gallery, says, "For example, with Bellini's *Feast of the Gods*, you have to explain who the gods are in general and who the gods are as they appear in this picture. A lot of people don't come from a Christian culture. They may not know who Christ is."

Even those who come from the same cultural background as the artists who painted many of the pictures will find the Micro Gallery an easy way to crack the riddle of successful museum going. Micro Gallery users, for instance, may choose the paintings they want to see, and the machine will print a mapped tour of where they want to go.

In computer lingo, the gathering of information by flitting, Ping-Pong, zigzag fashion hither and yon is called *hypertext*. Hypertext is truly nonlinear; that is, information is offered in no particular order with multiple lines of reasoning. Vicki Porter says that making the leap to hypertext was a challenge for writers and curators alike. "It was definitely a cooperative process between the gallery staff and the curatorial staff. We structured the project so that it had its own writers, selected specifically for the Micro Gallery. We also used some existing research as background to help develop scripts. So we found that the collection could be expressed visually using, among other things, hypertext."

Thousands of scripts and pictures, three years of professional labor by at least thirty people and large numbers of dollars (supplied by a grant from American Express) went into the making of the Micro Gallery. The work would have taken even longer if Porter and her collaborators had not had the advantage of building on an early version of the Micro Gallery installed in London's National Gallery. The end result, however, will certainly be to make part of this museum's collection more easily available and more comprehensible to its visitors.

If Porter's hopes are realized, children growing up in the parts of America where names like Michelangelo are given to illegal substances will have a door opened to their lost patrimony. For others, though digitization won't be easy and certainly won't be cheap, the promise of marvelous new ways of making the arts accessible is still alive. Electronics has given us a third chance, and the museums, at least, are doing their best to see that we don't blow it. □

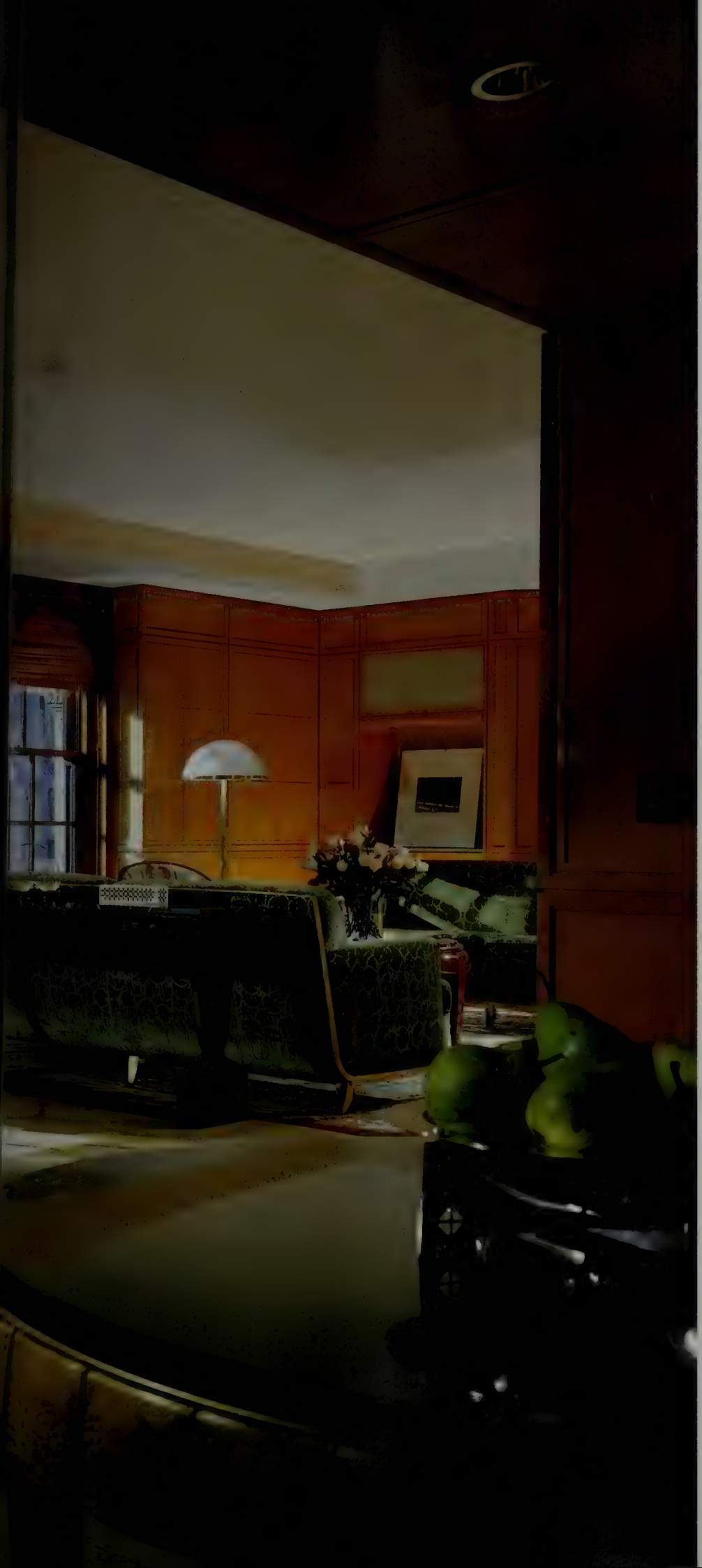

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A MANHATTAN CABINET

THE MODERNIST VOCABULARY EXPRESSED IN WOOD

ARCHITECTURE BY GWATHMEY SIEGEL TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY DURSTON SAYLOR





Charles Gwathmey and Robert Siegel's architecture is known for its spareness, for its spatial complexity, for its commitment to the idea of abstraction. So what were these architects doing designing a Manhattan apartment that is sheathed entirely in paneling, has as much intricacy of detail as a classical salon and is full of early-twentieth-century French furniture?

The short answer is that they were serving their clients, who wanted Gwathmey and Siegel but did not want a standard sleek, white Gwathmey Siegel apartment. But there is a longer answer too, and it has to do with the firm's evolution over the past decade, as it has gradually sought ways to enrich the purist work with which it made its early reputation. In truth, there hasn't been an all-white Gwathmey Siegel house or apartment in years. All the firm needed to move even farther in a new direction was a client willing to give it an extra push—and that is precisely what Gwathmey Siegel found in Charles Koppelman, the chairman of EMI Records Group North America, for whom the firm had recently completed a suite of offices atop a midtown skyscraper.

When Koppelman called Charles Gwathmey and said that he wanted an apartment that resembled a European men's club, both of them knew that this didn't mean an apartment that *really* resembled a European men's club: Koppelman had no illusions that Gwathmey was going to change his stripes and take on the mantle of a historicist architect. But he wondered what the result would be if Gwathmey's sensibility were applied to the goal of more traditional architecture. Could the two merge at no

"The objective was to reconstitute the craft and material richness of the past within a modern interpretation," says architect Charles Gwathmey of the Upper East Side Manhattan apartment he designed for Charles and Bunny Koppelman. Bennett and Judie Weinstock consulted on the furnishings, including the 1925 Emile-Jacques Ruhlmann amboyna-and-ebony piano, which is set off by the living room's sweeping curves.

cost to the sharpness and crispness for which Gwathmey is so well known?

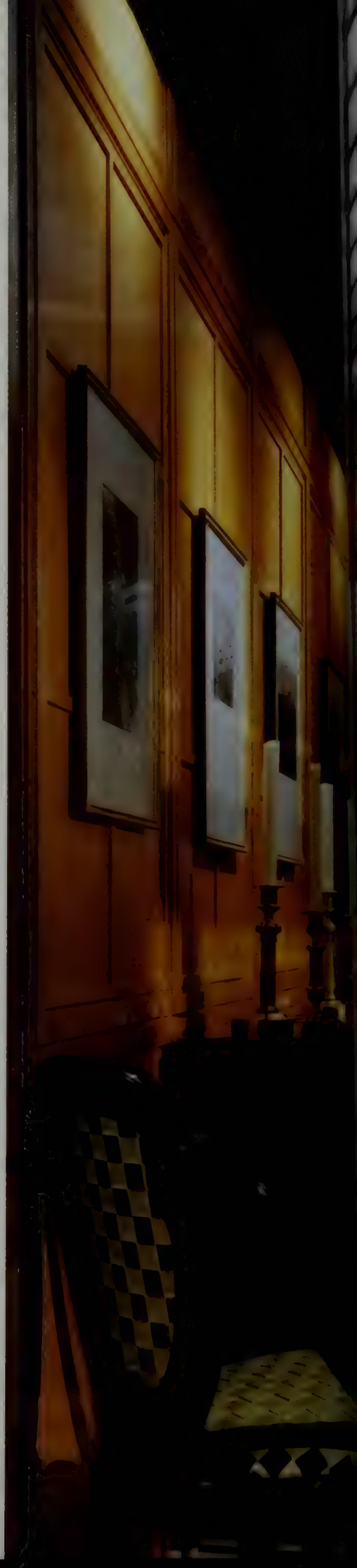
The answer, if this apartment is any indication, is yes. The apartment is actually an apartment and a half, a sprawling suite on the top floor of one of the Upper East Side's oldest and most distinguished residential buildings. The space flows with a generosity more common to West Side apartments than East Side boxes, but the open city views make it absolutely clear where this place is: At 5,400 square feet and twelve rooms, it has the feel of a moderne manor house perched over Madison Avenue.

Gwathmey reconfigured the L-shaped floor plan to create a wing for the couple's adult children that functions almost like a separate apartment at one end of the L. He put Charles and Bunny Koppelman's private suite, which includes not only his-and-her baths but his-and-her dressing rooms that are each roughly the size of a New York studio apartment, at the other end. In the middle, the public rooms are arrayed around the corner of the L—an entrance hall, a huge two-part living room, a library, dining room, gallery and kitchen. These main rooms are all paneled in or have cabinetry of steamed beech, a warm wood, medium light in tone. The beech, with cherry inlays as accents and demarcations at crucial points, ties all the pub-

BELOW: Cove lighting at the perimeter of the living room "floats the upper plane, reinforcing a perceived increase in ceiling height," says Gwathmey. Contrasting in texture and tone with the predominant wood, the limestone fireplace anchors the sitting area. The gilt-wood sofas, covered in a Brunschwig & Fils cut velvet, are from Lorin Marsh. Emile-Jacques Ruhlmann 1930 sofa table.

RIGHT: A series of portals, an artificially lit gable simulating a skylight and the dining room's glazed wall make the gallery "a sequence of varied spatial experiences enriched by transparency," Gwathmey remarks. The apartment's defining space, the gallery leads to the master bedroom. Lacquered columns "appear carved from the walls, lending a permanence and weight that doesn't feel applied."









"Typically, our work makes the space, with the cabinetry an infill component within that space," Gwathmey points out. "Here, the woodwork is the primary element." ABOVE: The rosewood armchairs in the library—whose soffited ceiling gives the room "intimacy and density"—were presented by Jules Leleu at the 1937 Paris International Exhibition.

RIGHT: Berenice Abbott's 1949 photographic portrait of Frank Lloyd Wright is displayed on an Alberene soapstone mantel in the dining room. The fireplace is Arria limestone. Resting on a circa 1830 Aubusson rug and surrounding a Jules Leleu walnut table, the Art Déco scrolled chairs from Newel Art Galleries are covered in Clarence House fabric.

lic rooms together, suffusing the apartment with a soft glow that is—well, not the usual Gwathmey experience.

The apartment has a resonance, a sense of richness that separates it from most of the architect's work up to this point. Gwathmey has created dozens of houses and apartments that are deeply luxurious, but this one is different: Here, for the first time, the luxury comes from complexity of surface, not from complexity of space. Another way to put it is that the Koppelman apartment is full of texture. It isn't smooth and geometric, like earlier Gwathmey; this time the luxury is as much in the walls themselves as in the space that they define.

"I travel a great deal, and I really love places that I've stayed at in Europe," Koppelman says. "I told Charles I envisioned something that might have been in Paris in the 1940s, a place with great woodwork, made by great artisans and filled with great furniture—and that's what he gave us."

Actually, the apartment isn't quite Paris in the forties; or if it is, it is less a period piece than an imagined assemblage put together over time. Some of the finest furnishings date from the 1920s—including several pieces by Emile-Jacques Ruhlmann—and Gwathmey's wood paneling,





"There's a certain amount of flexibility in the wooden framework of the apartment, which allows the cabinetry and paneling to be specific to each room," Gwathmey notes. ABOVE: A curved shelving wall wends from the master bedroom to Bunny Koppelman's bath.

"We demolished the interior, but because of the neighborhood's landmark status we couldn't change the configuration of the windows," Gwathmey says. RIGHT: Charles Koppelman's bath features marble, steamed beech and granite. Scalamandré Roman shade fabric.

with its grids and ornamental motifs of small squares, reaches back still further to the Vienna Secessionists. (All of the furniture, including an extraordinary Ruhlmann piano from 1925 in burl amboyna and macassar ebony, was found by Bennett and Judie Weinstock, the interior designers who came in later to assist the Koppelmans.) Yet the apartment overall is no more an effort at Viennese revival than it is a pure evocation of Art Déco. The real overriding presence is Charles Gwathmey himself, who has managed to imply history without actually replicating it, interpreting its mood in a way that, in the end, defines the apartment as something that is in every way his own.

Gwathmey sees the apartment conceptually as less like a conventional interior than a vast work of cabinetry, as an enormous, complex object in which exquisitely crafted pieces interlock into a larger whole. "The idea was to say, let's reverse the usual notion, where cabinetry is set into an interior, and make the entire apartment the cabinet," he says. "This place is a labor of cabinet love."

For all that it differs from much of the architect's previous work, the apartment still contains Gwathmey Siegel's rigorous expression of geometric order. The ornament—the panels that allude to wainscoting, the panels that allude to architraves over the doors, the framing around the







windows and the changes in floor material from maple to marble to cherry—is all part of a larger geometric system. Gwathmey describes it as "an articulate, dense and ordered frame that enriches the objects and the inhabitants through its subtle, hierarchical modulation," which translates to mean that none of these elements is purely intuitive, that all of them are there not only to look good but to play some role in defining the space.

Most of Gwathmey's geometries involve squares and rectangles, but here and there circles provide counterpoints, such as at one end of the living room, where a round section of both the floor and ceiling have been demarcated to give the piano a kind of implied space of its own; and in the extraordinary powder room, a cylinder sheathed in marble that feels as if it had been carved out entirely from a piece of solid stone.

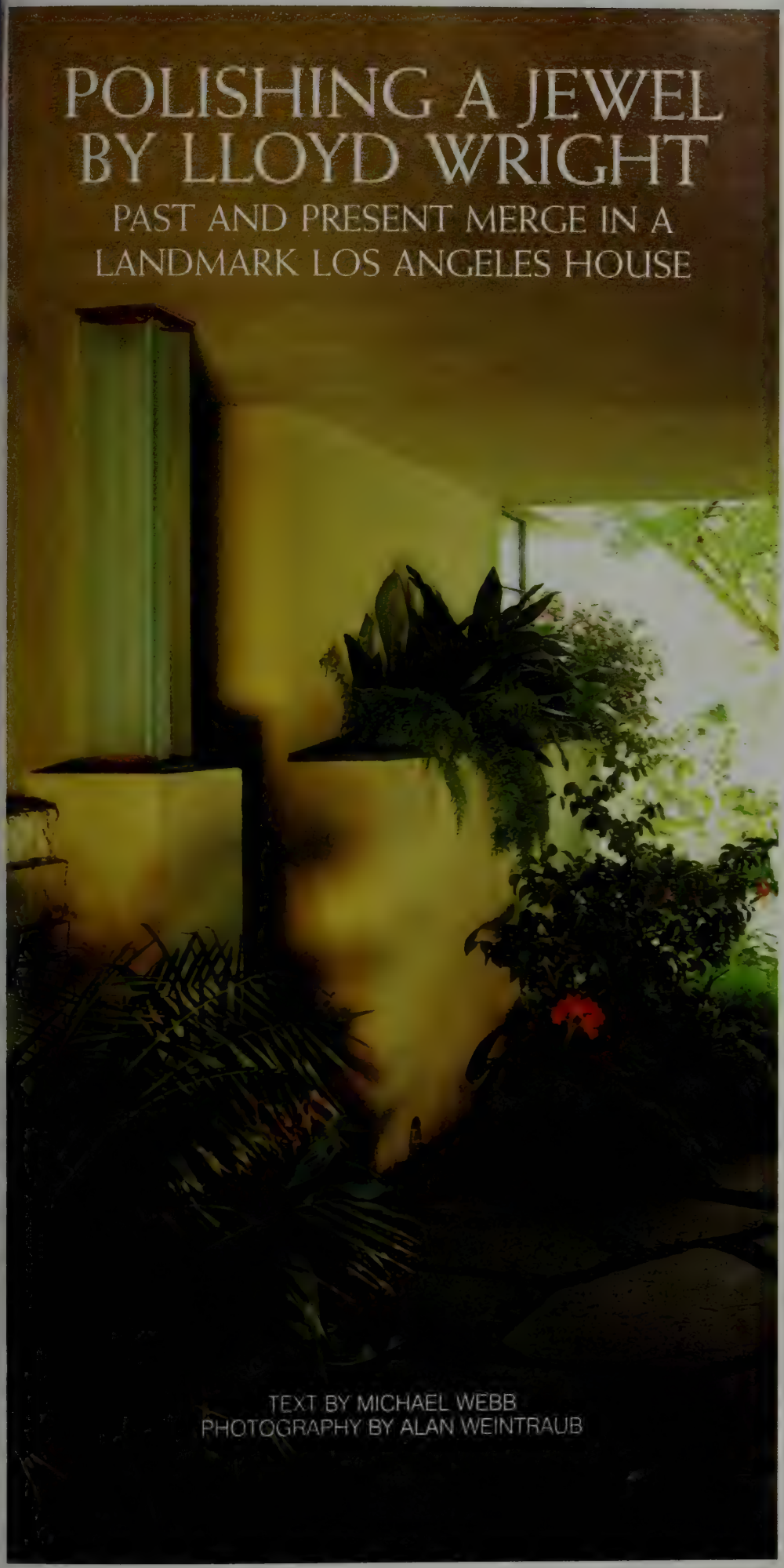
The Koppelmans had originally hoped that the apartment's top-floor location would permit the cutting through of several skylights to provide the rooms, which hardly lack for sun, an even greater dose of natural light. The building would not agree to any structural modifications on the exterior, however, and so Gwathmey gave the central area mock skylights in the form of an artificially lit gable running the length of the main gallery. The gallery thus functions not only as circulation space but almost as a symbolic intermediate zone between inside and outside: It shares the paneling of the other rooms, but it doesn't have quite their level of softness and richness. The notion that the gallery constitutes a kind of exterior

continued on page 139

Gwathmey's manipulation and layering of space is evident in the entrance area, where the different ceiling formations correspond to variations in floor materials. Brass elevator doors and two pairs of glazed pocket doors open to the vestibule; the circa 1848 Aubusson rug is from David Duncan Antiques. A circa 1928 Emile-Jacques Ruhlmann gilt-wood center table marks the transition between the gallery and the living room.



With his characteristic integration of landscape and structure, architect Lloyd Wright designed a west Los Angeles residence for English cellist Warwick Evans in 1937. In restoring the house, the present owners, Michael and Ginger Rabkin, brought in preservation experts, including landscape designer Helen Stulberg, who expanded on Wright's vision for the grounds. ABOVE: At the north façade, where planar stucco walls represent a Wright signature, bluestone steps lead to the entrance. Minor construction over the years "had done odd things to the roofline," says architect Harold Zellman, who installed a redwood fascia and roof trellis to better comply with Wright's plan. OPPOSITE: The light near the entrance is a copy of the original.



POLISHING A JEWEL BY LLOYD WRIGHT

PAST AND PRESENT MERGE IN A LANDMARK LOS ANGELES HOUSE

TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY ALAN WEINTRAUB

In a career that spanned seven decades, Lloyd Wright infused a succession of inventive southern California buildings with his love of nature and of theater. The 1937 Evans house in west Los Angeles, recently restored by its current owners, Michael and Ginger Rabkin, demonstrates another facet of the architect's work: his skill in combining traditional and progressive themes. Impeccably crafted paneling and angled vaults over the principal rooms evoke a Greene and Greene bungalow, while the easy flow of space through the interior and out the steel-framed windows generates a sense of openness and light that is quintessentially modern.

Warwick Evans, a former Londoner who played in studio orchestras, and his wife, Lysbeth, commissioned the house. Both were professional cellists and knew Wright from their mutual interest in music and movies. The architect, the eldest son of Frank Lloyd Wright, had briefly headed Paramount Pictures' art department and had designed two acclaimed acoustic shells for the Hollywood Bowl. He also played the cello and had as another client violinist Jascha Heifetz. Through such relationships and referrals did architects survive the Depression.

"The Evans house had had six owners, had been significantly changed and was in terrible disrepair when I found it," says Michael Rabkin, a cosmetic surgeon. "But it had a presence I liked, and I remembered a house that Lloyd Wright had designed for my uncle Jacob Karasik and how special it was. So I secured the plans from UCLA to discover what had been there originally and started tearing the house apart, layer by layer."

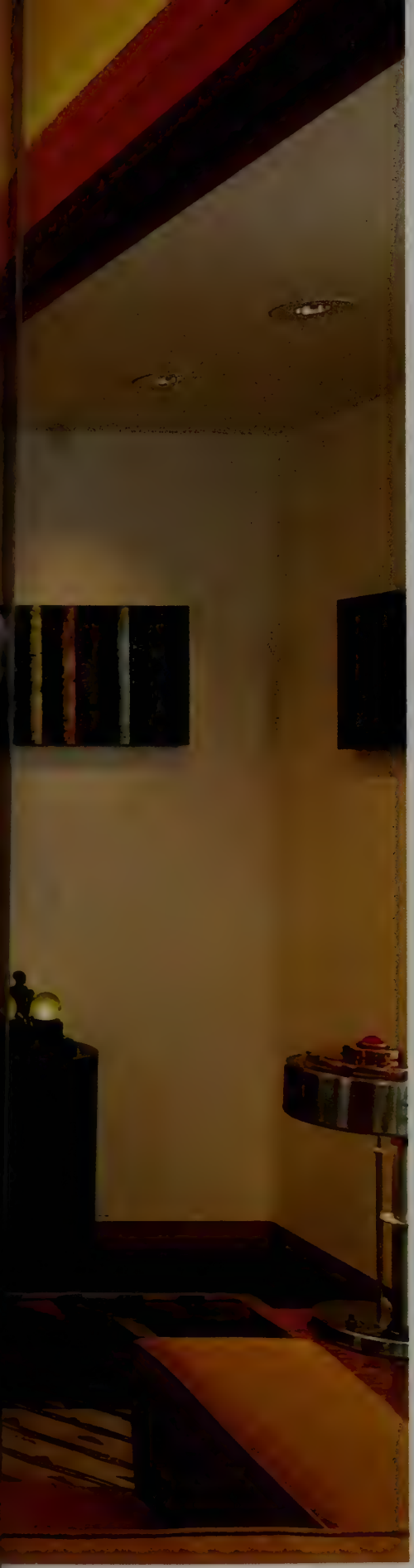
It took architect Harold Zellman and interior designer Dennis Hague two years to remove the unsightly ad-



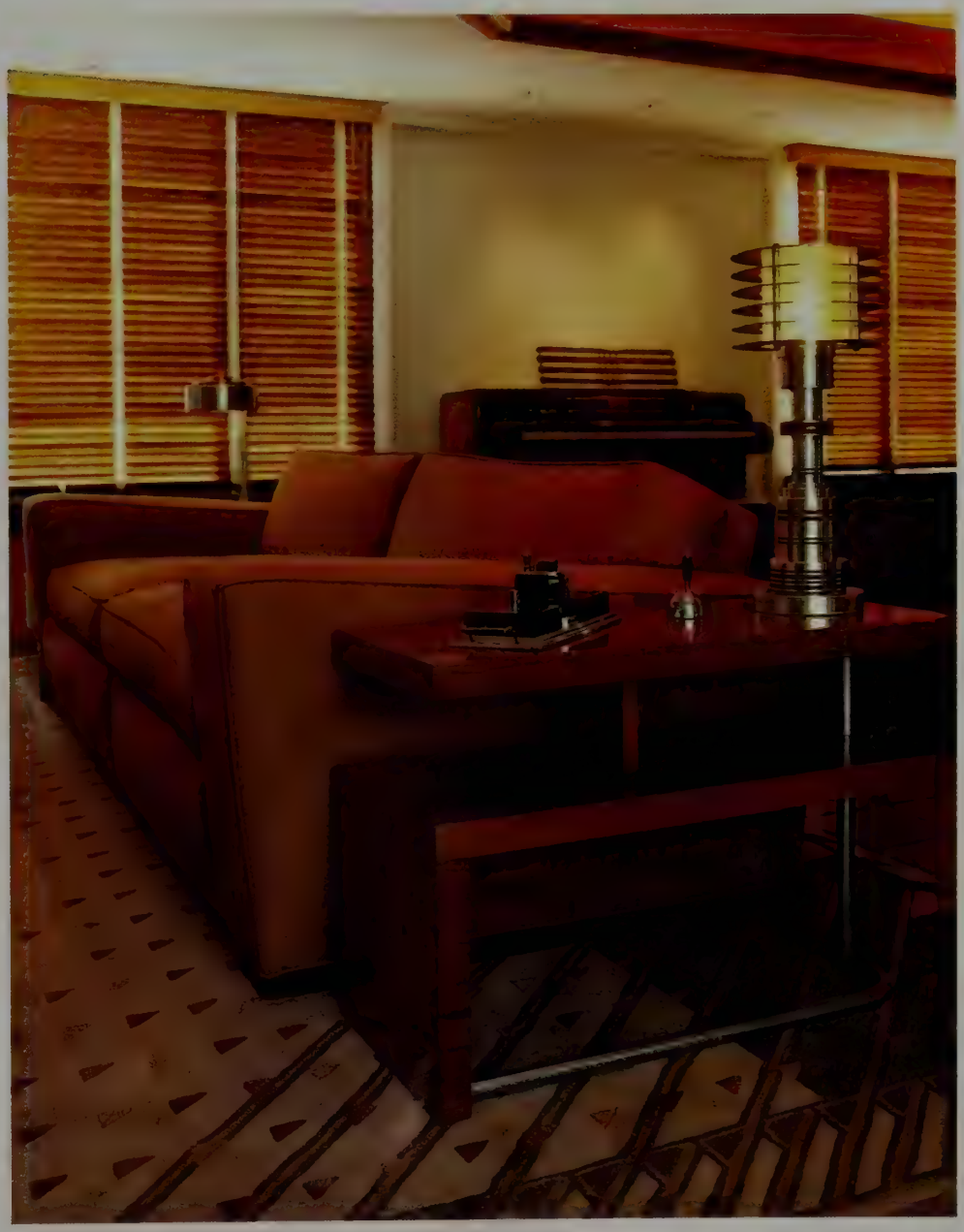
"Everything that we added was either a direct takeoff or inspired by Lloyd Wright," notes interior designer Dennis Hague, who oversaw the restoration. In the living room, cypress paneling and a copper fireplace hood were uncovered beneath drywall; Hague replaced the copper and finished it in verdigris, flanking it with contrasting brick. The lighting soffits, which accentuate the angled ceiling vault, were created from case moldings found elsewhere in the house. A 1940 Gilbert Rohde acacia burl low table rests on a Schumacher rug, whose motif is that of Frank Lloyd Wright's lobby carpet for his Imperial Hotel in Tokyo. The mixed-media series *Syne*, 1994, is by Judy Stabile.

ditions, refurbish the structure (most of which remained intact) and replace what was missing. Hague, who with his design associate Chris Hall has restored many historic residences, was attracted to the project because of the challenges in craftsmanship that it presented. "What we didn't make identical to the original we modeled after other commercial and residential designs by Wright," he says. "Research was a huge part of the job—the materials and what we did with them had to match the period and the design sensibility perfectly."

"Our work was pervasive in terms of upgrading the entire building—and very focused, in that what you can see of it is primarily in the exterior detailing," says Zellman, who is currently involved in the restoration of another distinctive Lloyd Wright design. "The house was actually sagging at one corner. We worked on the cantilevering to resolve that problem, and we also redesigned the roof with a trellis and sloping fascia to make it more compatible



"We continue to seek out pieces that depict machine-age America at its best," says Rabkin of his collection. BELOW: A 1935 aluminum, Bakelite and brass Walter von Nessen lamp is set on a 1934 Gilbert Rohde laurel-and-chrome end table in the living room. The 1933 sofa is by Paul Frankl.



with what Wright had envisioned."

The goals were to restore the character and look of the house as closely as possible to the original, upgrade the kitchen and baths, bring the structure up to code and install new services. For continuity and a historical perspective, Rabkin brought in Wright's son Eric Lloyd Wright to be the consulting architect and to approve key decisions.

"We also tracked down Mrs. Evans, who was then ninety-four and living in Puerto Vallarta," Rabkin says. "We went to see her, but our best source proved to be her son Roland Joslyn, who lives in Malibu." Joslyn shared vintage photographs and his memories of growing up in the house. In one of their discussions he asked if the workmen had found a small hole in the wall of a downstairs bedroom. "I told him they had," says Rabkin. "He explained that his brother had accidentally fired a gun when they were children and had moved a dresser in front of the hole to conceal the damage from their parents."

Drama of a different kind is a key ingredient of Lloyd Wright's buildings. Like his 1928 Samuel-Novarro residence in the Hollywood Hills (see *Architectural Digest*, May 1993 and April 1994), which also occupies a steep hillside site, the Evans house is full of surprises. In both, you squeeze through the eye of a needle to enter and then take narrow stairs to an expansive sequence of three interconnected living areas. The Samuel-Novarro house is axial and linear, its four stories stacked between upper and lower streets. In contrast, the Evans house hugs the ground and is almost concealed by dense plantings on the projecting trellises. From below, the house reveals only straight lines;



A low ceiling and Lloyd Wright's wooden venetian blinds impart a strong horizontality to the study. The brick-and-sandstone fireplace was adapted by Hague from a Wright design for the studio of violinist Jascha Heifetz. A bird's-eye-maple pedestal holds a 1931 Arthur von Frankenberg lamp; J. Robert Scott leather armchairs.







"It was surprising how much of the original house could be preserved," remarks Rabkin, who installed compatible features. OPPOSITE: The fluted bar, which stands between the living and dining rooms, is new. Created by Sam Hatch after a 1930 Emile-Jacques Ruhlmann design, the bar is lit at its base, complementing the vaulted ceiling's uplights.

ABOVE: "Rather than faithfully restore a 1930s kitchen that couldn't meet our needs, we kept the shell and devised something modern that would maintain the house's flavor," Rabkin says. A Franke sink and a Thermador range vent are built into the granite-topped island. The two statuette-supported lights on the far counter were designed by Arthur von Frankenberg in 1929.

the pitched roofs come into view as you ascend.

Wright began his career as a landscape architect and always sought to weave rooms, exterior walls and vegetation into a unified whole. But his vision for the Evans house had been compromised during the decades of neglect. "We wanted a lusher garden than Wright had designed," says Rabkin, who hired landscape designer Helen Stulberg to create a contemporary version of the previous plan. "There wasn't much to work with," Stulberg recalls, "one bougainvillea in bad condition, spotty ground cover and hardly any trees." She took a cue from the architect, fashioning a narrow entrance that opens up to a wide expanse of hillside. Water cascades gently down a stepped pyramid into a pool on the upper terrace, producing a calming sound beneath the shade of a mature Chinese elm. Bluestone from Pennsylvania is employed for the steps, pavers and terrace. "The idea was to integrate the garden with the house, making both look natural," comments Stulberg.

Inside the house, the scale is modest, but the sitting room, bar and dining room gain space from their vaulted ceilings and expansive windows. Extending from the main living area are a low-ceilinged study and skylit kitchen; opposite is the master suite, which is bathed in light from three sides. A garage and the children's bedrooms are unobtrusively tucked beneath the main floor.

Like Adolf Loos and Mies van der Rohe, Wright used rich organic materials in place of applied ornament. Every surface invites a caress: The matched grain in the cypress veneer plays off the onyx, patinaed copper and layered sandstone of the various fireplaces. Sunlight filters in through wooden venetian blinds, spilling across the polished oak floor. At night, soft cove lighting in the vaults is supplemented by downlights and the glow of lamps by Raymond Loewy, Walter von Nessen and other notable designers of the 1930s. The effect is warm and romantic, with a dash of Raymond Chandler and *Chinatown*.

"We got hooked on modernism," says Rabkin, "and began collecting American pieces as we restored the

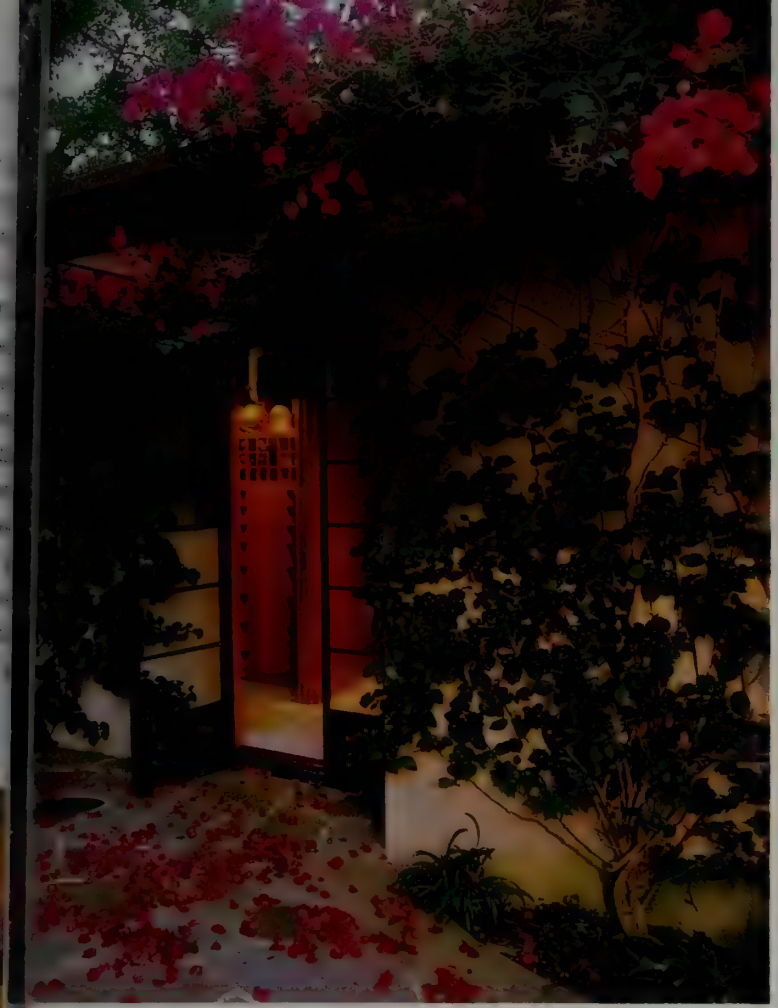
house." He discovered from photographs that the Evanses had had the same idea, furnishing their residence with low tables and sectional seating by Gilbert Rohde, a New York–born designer whose work embraced the spirit of the era. Rohde, like Wright, was an eclectic, employing clean lines and fine craftsmanship, tubular steel in conjunction with handsome veneers. The Rabkins acquired a Rohde dining table, cabinets and kidney-shaped low table, which are complemented by a Paul Frankl sofa and a Frankl desk that belonged to the celebrated tenor Lauritz Melchior. The fluted mahogany bar, crafted by Sam Hatch from a design by Emile-Jacques Ruhlmann, is one of the few concessions to European taste.

It's hard to immerse a house in the past without creating a period set, but the Rabkins have avoided that trap. Objects and furniture made in the same decade as the house are harmoniously arranged and actively used. The architecture is of its era, yet it anticipates the informality of our own. Throughout, there's a lively dialogue between past and present, the container and the contained. And the restoration has even won the praise of Eric Lloyd Wright: "The way they've captured the feeling of what my father was trying to do with space is quite remarkable." □

The effect is warm and romantic, with a dash of Raymond Chandler and *Chinatown*.

The master bedroom fireplace wall cabinets and window seats, as well as the onyx hearth, were designed by Hague and his associate Chris Hall. *The Spirit of Modernism*, a 1928 Arthur von Frankenberg desk lamp, sits on a Paul Frankl lacquered desk, which had been commissioned by tenor Lauritz Melchior in 1937.







ABOVE: "It was devastated by the construction," Rabkin says of the bougainvillea, "but the idea was always to retain it as much as we would any essential thing about the house." French doors lead from the upper terrace to the master bedroom.

ABOVE RIGHT: Lloyd Wright often featured water elements in his exteriors; the pond, with its stepped pyramidal fountain, is the focal point of the upper terrace. The Frank Lloyd Wright Midway Gardens table and chairs are from Cassina.

BELOW: In the renovation, the hillside elevation, which Wright conceived as the public face of the house, became secondary to the street approach on the opposite side. The green-and-cream stucco cladding was revealed through sandblasting.





"I knew it would be difficult to restore the rooms
to their original state," says Cattarinich,
"but I was very excited about trying."

ITALIAN RENAISSANCE IN A GENOESE PALAZZO

A VISIT WITH ANTIQUES DEALER SILVIO CATTARINICH

TEXT BY WILLIAM WEAVER
PHOTOGRAPHY BY GIANCARLO GARDIN

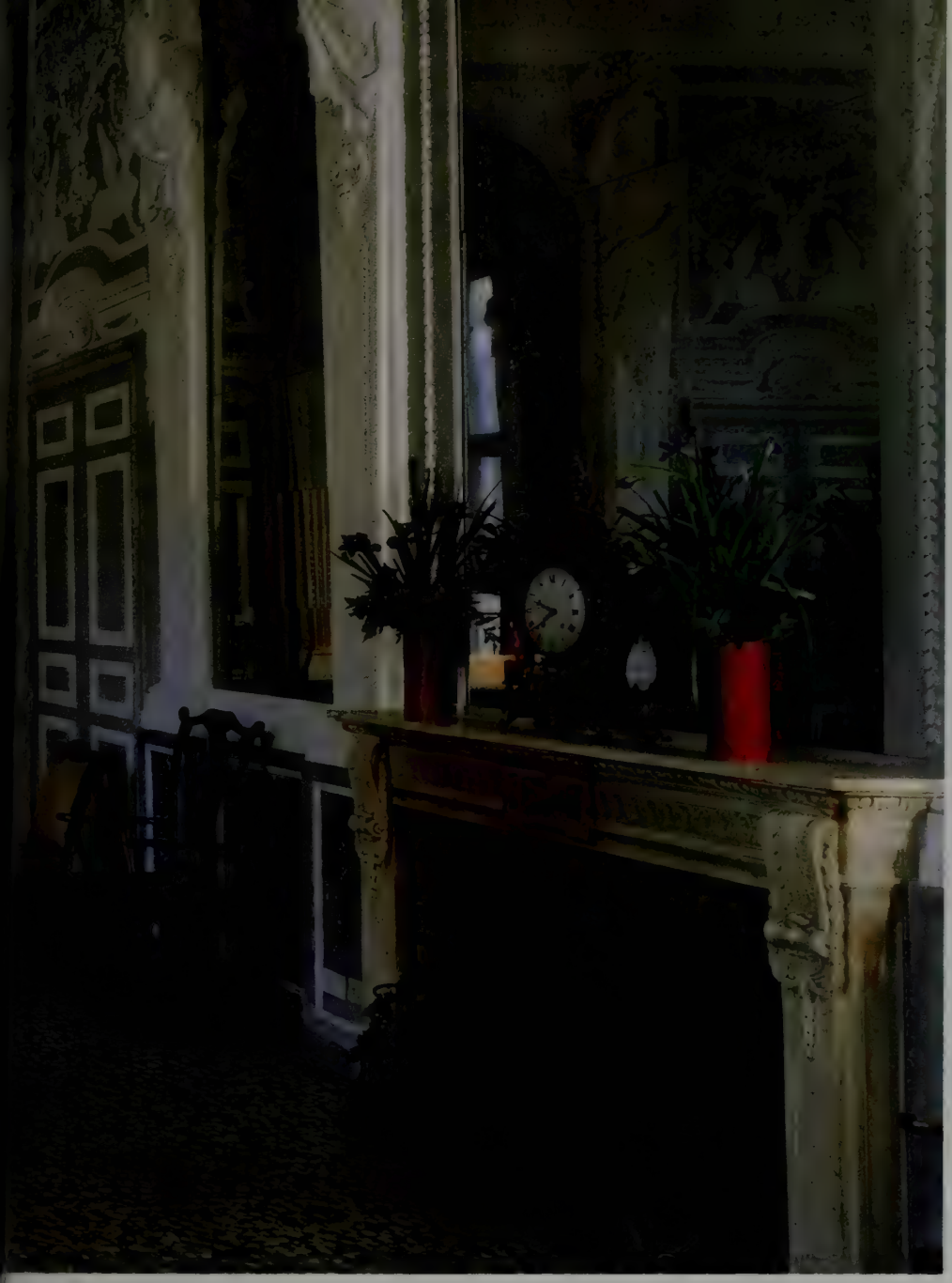


In his rooms in the 14th-century Palazzo Luccoli in Genoa's medieval quarter, antiques dealer Silvio Cattarinich evokes various periods of the building's history. ABOVE: The *sala viola* takes its name from the violet in the Napoleon III silk fabric—originally from a palazzo on the Via Garibaldi—that covers the armchairs. "I painted the walls the same tone of violet but lighter," he notes. A 19th-century Gothic Revival gilt chandelier emphasizes the scale of the room, as do troubadour-style panels from the same epoch.





ABOVE: The ballroom's 18th-century stucco detailing was crafted by the Swiss *stuccatori* who decorated the Greater Council Chamber in Genoa's Palazzo Ducale. "This kind of Neoclassical stucco is rare in Genoa," Cattarinich says. "Eighteenth-century Genoa was a conservative town, and most of the palazzi retained their Baroque and Renaissance styles. The family that added the ballroom was very modern." He brought in a team of three specialists from Milan, who spent seven months restoring the room. LEFT: The chains that support the two-tiered gilt chandelier in the *sala viola* form five-pointed stars when viewed from below.



"In the eighteenth century a French traveler once observed that the residents of Genoa always wore black, but the palazzi were colorful," says Silvio Cattarinich (below, seated on a Venetian canapé in the entrance hall). "The finer palazzi had frescoes in bright colors painted on their exteriors; the interiors were often painted with frescoes or embellished with gilt stuccowork."



Genoa is a city of secrets. Behind a plain, crumbling façade there may be a grand courtyard with a monumental staircase, or a hidden garden; a modest apartment may contain a splendid collection of pictures (not all the old Genoese families have sold off the van Dyck portraits of their ancestors). The palazzi along the Via Garibaldi are world famous, but one of the most elegant streets in the medieval quarter—between the noisy port and the broad avenues on the hills—is the lesser-known Via Luccoli, a narrow lane lined with shops and cafés.

Just off the street is Piazza Luccoli, a deceptively unassuming square dominated by the fourteenth-century Palazzo Luccoli, which has undergone numerous transformations over the centuries and in the nineteenth century was converted into apartments. The Club Alpino Italiano, an organization of mountain-climbing enthusiasts, acquired rooms on the two great *piani nobili* and outfitted them with a bar and billiard and Ping-Pong tables.

Then entered Silvio Cattarinich, the Genoese cosmopolite, antiques dealer, interior designer and—as it happens—Alpinist. Having given up his simple, secluded house at the sea near Genoa (see *Architectural Digest*, March 1992), Cattarinich was looking for "*un appartamento principesco*"—a princely apartment—when he discovered that the Club Alpino was planning to move.

A longtime member of the club, Cattarinich knew the rooms well: princely, to be sure, but in ramshackle condition. "I knew it would be difficult to restore the rooms to their original state," he says, "but I was very excited about trying."

Ettore Levi, a Roman architect and a friend of Cattarinich's, assisted in the preliminary refinishing of walls, floors and windows. But the main project was the restoration of the ballroom walls' elaborate stuccowork, which was designed by Simone Cantoni, the architect who supervised the decoration of the Grand Council Chamber in Genoa's Palazzo Ducale. Smaller versions of the caryatids and



telamons that Cantoni crafted for the ducal rooms are echoed here between Neoclassical grotesques. The dove gray and two shades of white ("one cold and one hot," Cattarinich notes) are also repeated. Stucco decoration was popular during the Genoese Baroque—the Via Garibaldi palaces are rich in heavily gilt fronds and scrolls—but Cantoni's lighter Neoclassical style was less used, and it makes the Luccoli ballroom a rarity.

Over the last century the stucco had been covered with thick layers of yellow and green paint and had lost its definition. Cattarinich called in Giuseppina Mele, a young expert from Milan, who arrived with two assistants and an array of tools. Working seven days a week, the team spent seven months restoring the surfaces. To accentuate the walls, Cattarinich has deliberately kept the room spare—furnishings consist of some Louis XV gilt chairs, a Venetian cinquecento writing table and a nineteenth-century Erard rosewood grand piano, tuned and ready.

The living room, a much plainer space, is known as the *sala viola*, the violet room, after the color in the nineteenth-century silk fabric that Cattarinich used for draperies and to cover the armchairs. He found the silk at an auction of the contents of a Via Garibaldi palazzo well before he bought the Palazzo Luccoli apartment; to complement the fabric, he painted the walls a lighter shade of the violet, a delicate hue he calls wisteria. To accent the scale of the space, Cattarinich hung a large late-nineteenth-century Gothic Revival gilt chandelier and two troubadour-style panels from the same era by Mattia Traverso.

Upstairs, the owner allowed his sense of humor a bit freer rein. In his

The entrance hall opens onto the dining room, which is accented by red pole-hung draperies. Gilt Roman dining chairs, a Genoese Louis XIV–style crystal chandelier and a Piedmontese Louis XV–style cartel clock—mounted on the pier glass—all contribute to an 18th-century tone. Italian marble terrazzo floors.

own bedroom, he hung an array of portraits, including ones of himself and his mother, and two Charles X charcoal drawings. Next to his bed is a circa 1560 engraving of the Last Judgment by Jean Cousin, after his painting that now hangs in the Louvre. "Near the bed is a good place to remember the Last Judgment," Cattarinich says with a laugh. There is also a collection of marble spheres on a bookshelf. The iron bed was built by a Florentine craftsman based on a sixteenth-century Tuscan design, but Cattarinich left off the draperies. "I think the decoration of a house has to be funny and not too serious," he says. "I achieve this by putting unimportant things I like with finer pieces."

Among the objects collected specifically for the palazzo are a number of odds and ends—bits of pottery, an old astronomical instrument, a book—that may have nothing to do with Genoa or the settecento. But each one reveals an aspect of the owner's personality: his curiosity, his dislike of aesthetic rigidity (a bright green contemporary canvas by Aldo Mondino hangs just above an entrance to the ballroom). As in all truly inhabited houses, a piece will disappear and a new one will be added. Cattarinich's apartment may be ideal for receiving visitors, but it is also ideal for dawdling and for the introspection that is always inspired by a private treasure, be it a rare pencil portrait of the young Nietzsche, a ceramic shard or simply a seashell. □



ABOVE: Yellow walls underscore the warm tones of the guest bedroom, where a bold Kazak rug defines the sitting area. An early-19th-century English mahogany whatnot, displaying part of Cattarinich's collection of antique marble spheres, is flanked by leather club chairs with plaid velvet cushions. A trio of portraits includes an 18th-century engraving of an equestrian Louis XIV and an early-19th-century painting of a priest.

BELOW: Cattarinich used Tuscan elements in the master bedroom, such as the Directoire desk and the iron-and-brass bed frame, which was made by a Florentine artisan after a 16th-century Tuscan design. "It was intended to be enclosed in draped fabric, but the room is so full of paintings and other things, I didn't want it to get exaggerated." To the left of the bed is a circa 1560 engraving of the Last Judgment by Jean Cousin.







Like her mother and grandmother before her, Madeleine Castaing boarded at Les Dames Blanches du Sacré Coeur in Chartres, where she was born in 1894 and which she visited for the last time three months before her death in December 1992. For convent students like young Madeleine, Thursday promenades through the countryside were a ritual. On one such stroll that led to the village of Lèves, her interest was caught by a crumbling stone wall, and she fantasized about what lay behind it.

It turned out to be her destiny in the form of a derelict Directoire mansion, which would become a dazzling vitrine for one of the most original and important decorating minds of this century. Even after moving into adulthood, by which time she should have either forgotten Lèves or written off her attachment as youthful sentiment, she was still drawn to the house. After World War I, wanting to share one of the places she loved most with the person she loved most, she brought her husband, Marcellin Cas-

"When you design a house for somebody else, you have to feel an affinity for them, because you must enter wholeheartedly into their private life," said Madeleine Castaing (inset), whose own country house became a laboratory for many of her unorthodox design ideas.

ABOVE: The rear terrace of Lèves, the Directoire house near Chartres, leads to the grounds. ABOVE LEFT: A late-19th-century statue stands below the terrace. Castaing "walked in the gardens with her clippers, constantly 'guiding' the ivy," recalls her son Michel Castaing.



HISTORIC HOUSES: MADELEINE CASTAING AT LEVES

THE DESIGN LEGEND'S COUNTRY ESTATE NEAR CHARTRES

TEXT BY CHRISTOPHER PETKANAS
PHOTOGRAPHY BY CLAIRE FLANDERS

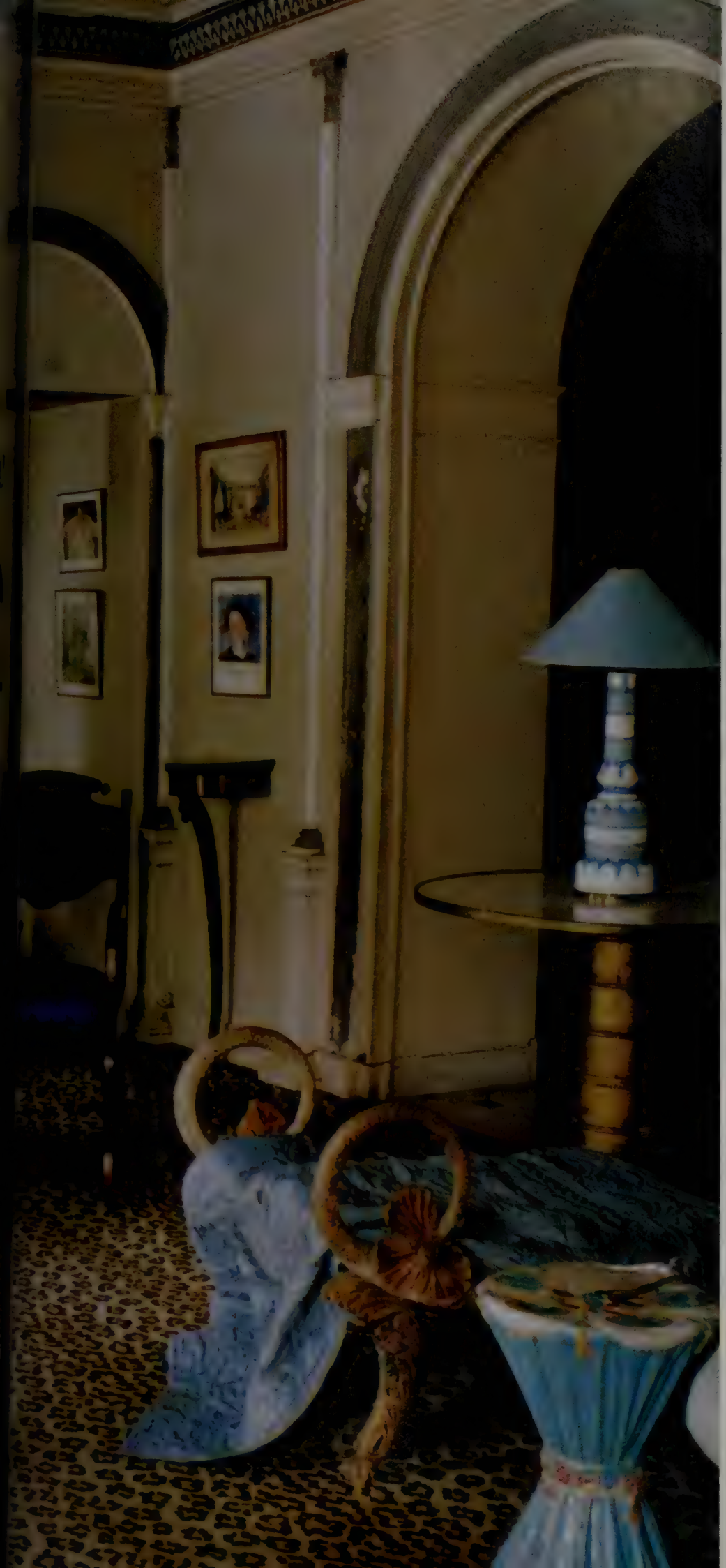
taing, a businessman and art and literature critic with whom she would have two sons. As Madeleine and Marcellin stretched out together in the fields of wild grass surrounding the house, which had a tree pushing through the middle of it, she told him of her intention to buy it. You're dreaming, Marcellin told her. They bought the house.

It was 1924. In the years that followed, Madeleine Castaing lavished on Lèves, as the house is always referred to, her blinkered passion for the wide range of nineteenth-century decorating idioms—Charles X, Regency, Biedermeier, Second Empire and Louis-Philippe, all stirred together with extraordinary Russian antiques—that would make her name. "A mélange of styles plunges a place into life," she once said. In an era filled with visionary tastemakers—Coco Chanel, whom she didn't think much of as a couturier, preferring Poiret; Louise de Vilmorin, whom she found more captivating as a woman than as a writer; Elsa Schiaparelli; Marie-Laure de Noailles—Madeleine Castaing held her own.

"I decorate houses the way others paint pictures or write books," Castaing told me during a tour of Lèves in 1987. "I can go into a house and tell you the social standing of the person who lives there, his degree of culture and who his friends are. I attribute my staying power to passion. You have to love people first, and then you have to love everything else. And you have to love a lot."

If Castaing did not exactly convince





the world of the beauty and utility of all her pet likes, including artificial flowers because "they die less quickly," in most things she favored she was powerfully and enduringly influential. French taste was never the same after her. Two generations separate her from the decorators currently in vogue in France, a nucleus that includes Jacques Grange, François Catroux and Jean-Louis Riccardi, and all acknowledge their debt to her with a disciple's mixture of enthusiasm and respect.

Examples set by Madeleine Castaing were even followed in America by such seemingly unlikely designers as Billy Baldwin, Albert Hadley and Natalie Davenport of McMillen. "Once in a while there comes along a figure in the design world who stands alone, isolated, fascinating, and charged with the power to influence others while still defying easy imitation," writes Mark Hampton in his book *Legendary Decorators of the Twentieth Century*. "It is interesting that two of this century's most compelling design originals are French. One was Jean-Michel Frank. The other is Madeleine Castaing."

Castaing's authority first began to be felt in 1941, when she opened a shop in a onetime laundry on the rue du Cherche-Midi in Paris. It was filled with the pickings of her well-known sunrise forays on bicycle to the flea market, where she haggled energetically with the vendors. On the floor of the boutique went the patterned carpet that had recently been removed from the Chambre des Deputés and that she had got such a good price on. Painting the shop shiny black triggered mortician jokes, but Madeleine Castaing answered her critics with complete room settings, an innovation that spurred sales by showing

Castaing, who summered at Lèves from 1924 until her death in 1992, brought all her design ideas to bear in the salon—a mix of idiosyncratic furniture, such as the Neoclassical daybeds with serpents, the leopard-print rug and her signature blue, which recurs through the house.



"She found a nineteenth-century mahogany-and-ebony bookcase and had three others reproduced for the library," says Michel Castaing, who has maintained the house exactly as his mother left it. A 19th-century Sèvres *bleu celeste* vase rests on a Restauration stand in an alcove. An English games table separates an ebonized-and-parcel-gilt English X-stool and a Regency ebonized sofa.

customers how they could arrange the items in the boutique once they got them home.

"I was the first to do it," she said triumphantly of her domestic retail vignettes. "There are a lot of others who do it now, but they don't give the impression of life, of someone actually living there. In the first fifteen days I had a bedroom, fifteen days later a library, fifteen days later an office, fifteen days later a dining room. In the end, the shop was a real house."

Moving to the rue Bonaparte in 1947, she employed the same device with the same success. A layer of fame was added to the one she had already earned when, as a full-service decorator, she began collecting famous clients, who included choreographer Roland Petit and even pop singer Johnny Hallyday. The house she worked on for Jean Cocteau in Milly-la-Forêt in 1950 (see *Architectural Digest*, October 1980) was, however, a collaboration. "I did not permit myself to touch the architecture," Castaing remembered. "I introduced the furniture and bibelots. He himself decorated the walls."

At the beginning of her professional life, her championing of exuberant, not to mention unfashionable, furniture made her a swimmer against the tide. She couldn't have cared less. Nothing could have turned her away from the mahogany, rattan, iron and horn pieces she loved or convinced her to embrace the aggressive Art Déco geometrics or pedigree Louis gildings of her confreres. Not that she had anything against gold. It was just



The *salon de la rotonde*, which overlooks the rear terrace, has many of Madeleine Castaing's touches: The wallcovering, taken from a Directoire document fabric, was made to order for her and is still available at her Paris shop; the banquettes were trimmed with old braiding; the stools were embroidered with her initials by Laure Lombardini, Castaing's assistant of 35 years who still runs the shop.

that in her lexicon, typically, if an end table was gilded, how much more amusing if it were made of bamboo, and how much more amusing still if it had an anecdotal story to tell: furniture as entertainment.

"Quirky," "oddball," "intriguing," "idiosyncratic," "novel"—Madeleine Castaing inspired a catalogue of adjectives that strained to divine her criteria for including a sideboard or lamp or desk in one of her highly atmospheric, light yet formal rooms—rooms, she always said, suggested by those in the works of two of her favorite novelists, Balzac and Stendhal.

She certainly was viscerally attracted to things that veered way off the map. Ornament was in. Plain was out. Better that a chair be inlaid with enamel medallions. Or be set, as one in her former bath at Lèves is, on ribboned-and-bowed legs carved in imitation of a ballerina's, the daintily slippered feet raised on pointe. A tangle of Napoleon III rope-twists posing as chairs—not to be resisted.

For all her affectionate references to the past, however, the purpose was never historical veracity. "I always tell clients that above all we should not try to create a roon as it was during another epoch," she said. "I do a kind of psychological work before beginning a house. I have to know well the people who are going to live in it. I do something that resembles them."

Still, there were certain elements that made all of Madeleine Castaing's jobs seem like different beads strung on the same necklace. One was her preference for cool greens and clear

ABOVE: The pink bedroom contains an 1830s chandelier, a 19th-century gilt-rope chair and a 19th-century gilt *faux*-bamboo étagère next to a chaise longue.

blues. In the realm of upholstery, she had a serious sweet tooth for deeply buttoned furnishings in voluptuous, exaggerated forms. Some of the chairs in the salon at Lèves look as though they were inflated with a bicycle pump; the fear is that their buttons are about to pop, sending horsehair flying over carpets that are woven with leopard spots or tightly packed leaves, two more of her signatures.

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OPPOSITE: "The sitting area of the summer bedroom, which gives onto the upper terrace, is where my parents breakfasted in summer," says Michel Castaing. "My mother found all the original Empire material."

ABOVE: "She painted the shutters blue," says her son. "She loved the color best after it had been in the sun and rain." Madeleine Castaing also planted all the trees—mostly poplar and willow. The stream that traverses the property is controlled by a lock.

"I attribute my staying power to passion. You have to love people first, and then you have to love everything else. And you have to love a lot."



Architect William T. Georgis gutted an apartment in New York's Carlyle Hotel to create a modernist setting for the owners' collection of 20th-century art and furniture. In the living room, a 1961 oil on board by Yves Klein hangs above a table by Emile-Jacques Ruhlmann, while at right, Giorgio Morandi's 1954 oil *Natura Morta* is beside *Persistent Antagonism*, a 1949–50 bronze by Louise Bourgeois. The steel-based tables are by Pierre Chareau. The armchairs are attributed to Jean Royère; the torchères are by Eugène Printz.

ON THE TWENTIETH CENTURY

CLEAN GEOMETRIES AND VARIED COLLECTIONS DEFINE AN APARTMENT IN THE CARLYLE

ARCHITECTURE AND INTERIOR DESIGN BY WILLIAM T. GEORGIS, AIA
TEXT BY SUZANNE STEPHENS PHOTOGRAPHY BY T. WHITNEY COX




CHAIN
OXYGEN
"2000"

It is easy to see why a pied-à-terre in New York's Carlyle Hotel would appeal to a cosmopolitan couple. The forty-story brick-and-limestone tower, designed by Bien and Prince in 1929–30 on the Upper East Side, suitably evokes the stateliness of the area's elegant residential buildings, yet its skyscraper silhouette and Byzantine flourishes impart a decidedly romantic air. A glamour redolent of the 1930s still haunts the hotel's public rooms, from the Café Carlyle, where Bobby Short sings, to the mural-lined Bemelman's Bar. Even the lobby, with its black-and-ivory-marble floors and creamy classical detailing, looks ready for an entrance by Fred and Ginger.

It is that distinctive architectural sensibility that the couple preferred to the decoration of the guest rooms. "They felt suffocated by the chintz and the eighteenth-century furni-

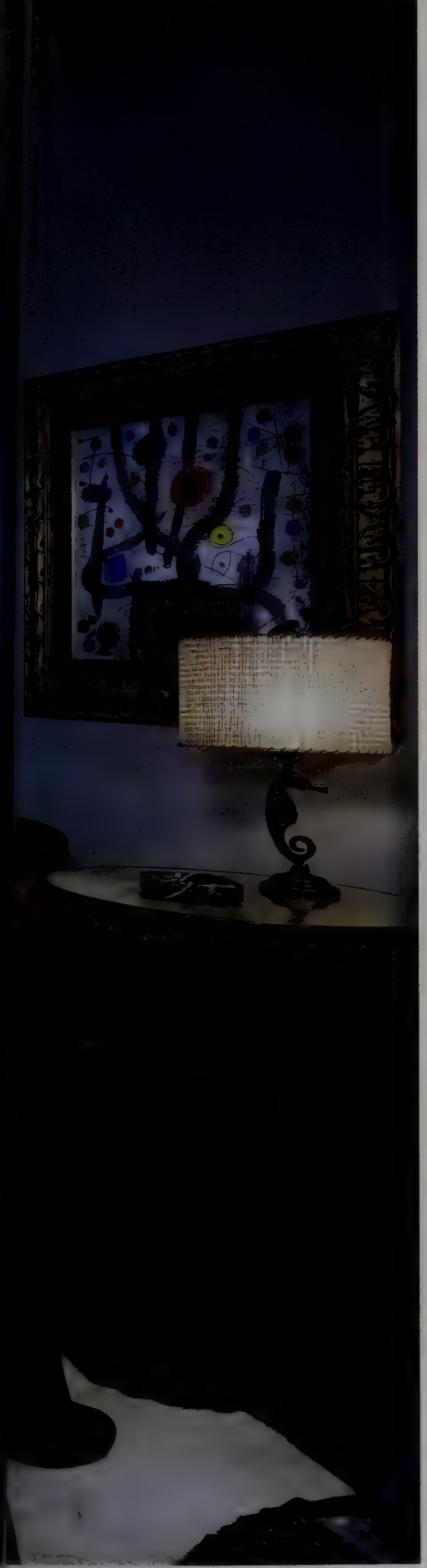


Georgis (above) designed many of the pieces found in the apartment. "In the nineteenth century, design and architecture were not put in separate categories," he explains. "I don't want to be limited."

LEFT: Jean-Michel Basquiat's 1984–85 *MP*, a mixed-media work, occupies another wall in the living room. A 1993 bronze by Saint Clair Cemin rests on a table designed by Georgis, who modeled the silver-leafed chair on one in the Carlyle's Bemelman's Bar. Carved chair is from the Ivory Coast.



The library evokes the economy of an ocean liner stateroom. Joan Miró's 1967 *Femmes et Oiseaux dans la Nuit* is set above a table and one of a pair of chairs by Josef Hoffmann. Straw-topped gueridon is by Jean-Michel Frank. Georgis designed the macassar ebony bookcase, the wall-mounted nickel-plated tables and the sofa, which is covered in Clarence House fabric.



ture," says William Georgis, a young New York architect who designed a lushly modernist apartment for them instead. "We wanted it to keep something of the look of the lobby."

The couple's predilection for uncluttered spaces was reinforced by their collection of twentieth-century painting and sculpture, which they'd assembled with art consultant Richard D. Marshall. They favored a spare gallery-like setting for works by Juan Gris, Joan Miró, Giorgio Morandi, Louise Bourgeois and Jean-Michel Basquiat, among others. "Our goal was to create a serene interior with a downtown feel," Georgis says. In working with a 1,400-square-foot two-bedroom apartment in the hotel, he could do much as he wished inside, as long as he did nothing to alter the landmark hotel's exterior. Thus, interior walls were torn down, closets were moved, the baths were expanded, windows were replaced and the floors were refinished. The original architecture provided the inspiration, down to the restoration of the dentil reliefs that lay buried under a cornice molding installed a decade or so ago.

By devising a simple backdrop of ebonized floors and high black baseboards, crisp white walls and unadorned windows, Georgis created a dramatic environment for the art. The aesthetic impact of the whole is further enhanced by the early-twentieth-century furniture combined with pieces of his own design.

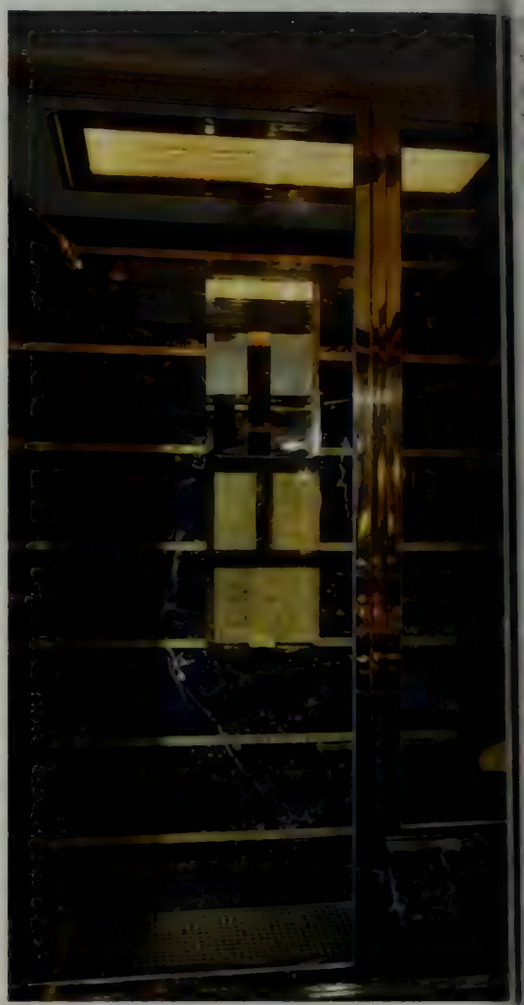
In selecting the furnishings, Georgis and the owners were able to indulge their shared passion for hunting down the esoteric chair or the idiosyncratic table. "We've been



Dish of Pears, a 1926 oil by Juan Gris, is above a macassar ebony desk by Georgis. Louise Nevelson's 1930s *Reclining Figure* joins a gelatin-silver print by George Platt Lynes. Marcelo Bonevardi's *Dark Oracle* is at left. Diego Giacometti lamps.



ABOVE: "I kept the architectural and decorative interventions to a minimum," notes Georgis, who refashioned the existing kitchen, using stainless steel and granite. Gaggenau cooktop and oven.



ABOVE RIGHT: Of the small-scale guest bath he redesigned, the architect says, "The New York City maxim of equating space with luxury is challenged, and every last need is addressed."

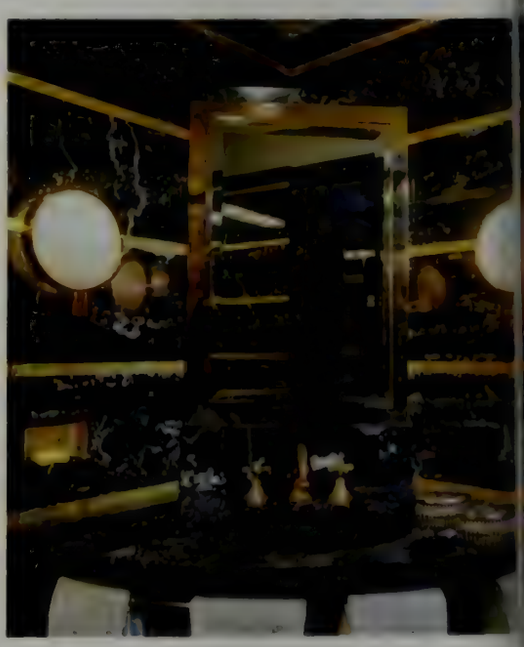
BELOW: Accented by bands of gold-leafed mosaic tile, the Portoro marble extends to the sink. Mosaic tile also lines the soap dishes. The gold-plated wall lights, by Carl Witzmann, are circa 1928.

collecting furniture and art for years," says the wife, who continues to search for various treasures for their houses in South America. For the Carlyle apartment, Georgis says, "we looked for pieces with a clarity of line and luxurious use of materials."

Indeed, the art and furnishings in the living room owe much to the decorative arts produced in Paris between the wars. Sleek ebonized-oak armchairs attributed to Jean Royère join wood-and-steel tables designed by Pierre Chareau, the architect of the Maison de Verre in Paris. Palmwood-and-bronze torchères by Eugène Printz, who worked with Chareau, add an exotic touch. "Printz was an *ébéniste* in the grand tradition of cabinetmakers," says Georgis. "In many ways he was similar to Ruhlmann." Needless to say, Emile-Jacques Ruhlmann is represented too, in this case by a lacquered wood table. Rounding out the mix are such pieces as a milking stool from the Ivory Coast and an Ethiopian chair. "The things we chose are crafted but understated," Georgis explains. "We didn't want them to compete with the art."

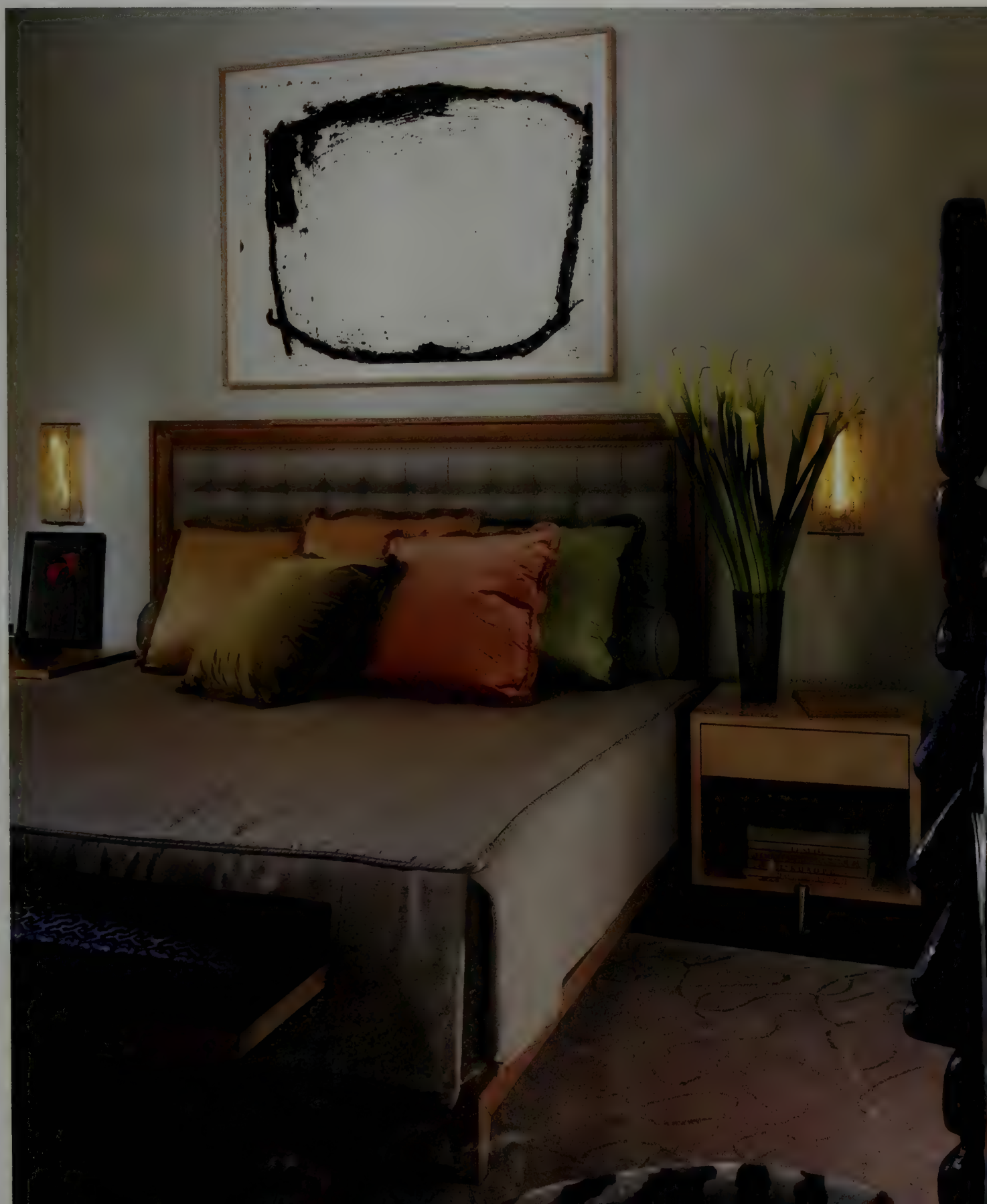
In contrast with the spaciousness of the living room, the library was conceived as dense and intimate, while still reflecting an early-twentieth-century modernist aesthetic. "It's my fa-

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The master bedroom features Richard Serra's 1993 *Inverness I* and Louise Bourgeois's 1949–50 bronze *Breasted Woman*. Sconces are by Eugène Printz. Bench fabric and pillow satin, Brunschwig & Fils. Manuel Canovas silk velvet on pillows.

"Our goal was to create a serene interior with a downtown feel."





"While it was an exercise in a contemporary style, the solution that satisfied both the client and the site turned out to be very romantic and southwestern in feeling," says architect Marc Appleton. He designed a two-structure residence for advertising art director Ann King on Santa Monica Mountains acreage characterized by wildflower meadows and California live oaks. The one-bedroom house is to the right of the studio/guest wing, where a green-painted wood trellis shelters a deck above the garage.



ARCHITECTURE: MARC APPLETON

SANTA MONICA MOUNTAINS HIDEAWAY

TEXT BY PILAR VILADAS
PHOTOGRAPHY BY MARY E. NICHOLS



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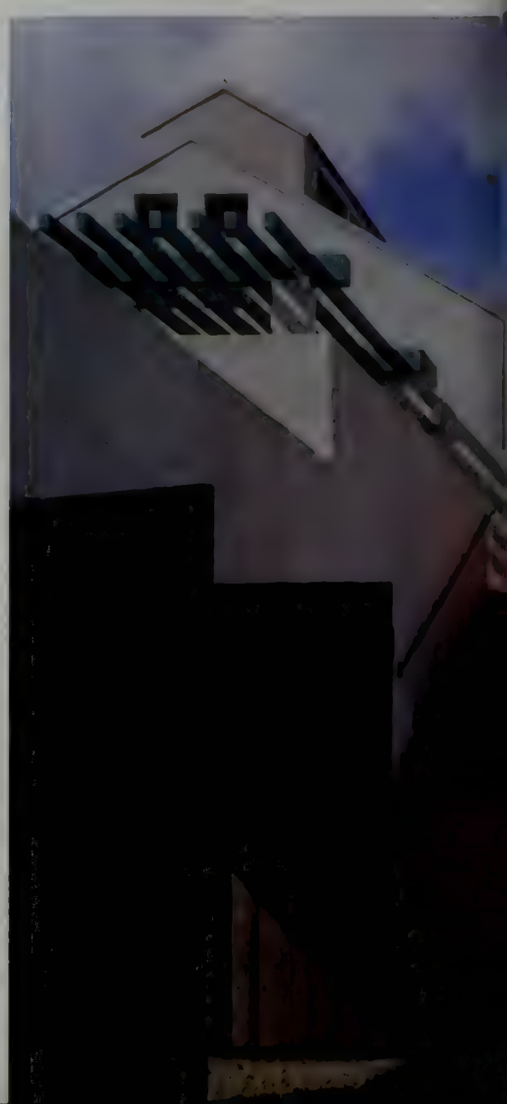
ARCHITECTURE: MARC APPLETON

SANTA MONICA MOUNTAINS HIDEAWAY

TEXT BY PILAR VILADAS
PHOTOGRAPHY BY MARY E. NICHOLS







I have a reverse ego problem," says architect Marc Appleton. "I try to make a house reflect its owner more than it reflects me." Sure enough, the houses designed by his Venice, California–based firm, Appleton & Associates, bear no signature style. Each one looks as different as its occupants, and those occupants tend to be, as the architect says, "strong people who take an active role" in the design process. For Appleton, that process is at least as important as the finished product.

This philosophy resonated with Ann King, an advertising art director. "Of course, I loved Marc's approach to design," she says. "I feel the same way about advertising, which is also highly collaborative." From her first meeting with Appleton and project architect Lewin Wertheimer on her seven-and-a-half-acre site in southern California's Santa Monica Mountains, she maintains, "my input was greatly encouraged—was *expected*—and we brainstormed a lot."

To initiate things, King brought Appleton images that she had collected over the years from magazines and books. The examples ranged from all-American country to the houses of the late Mexican architect Luis Barragán, and there was even a bit of high tech included. Appleton's design for the house, which is based on those images and which focuses on the rural hillside setting amid horse barns and old sheds, is, as he describes it, "contemporary in spirit but warm and slightly rough around the edges."

King wanted a one-bedroom house with a large living/dining/kitchen area, along with a guest bedroom and a studio. Instead of putting up one big building that would read as "an object in the landscape," says Appleton, he chose to create the sense of a complex. He placed the guest bedroom, studio and garage in a separate structure, directly south of the house, which he clad in a matching light gray stucco.

Connecting the two buildings is an entrance court framed on three sides by walls and open on its eastern side to a dramatic view of the canyon. The stairway to the guest bedroom and studio above the garage is opposite a blue-tinted stucco wall that contains the front door to the main house. On the western side of the structure is a long porch, which serves as an additional link between the two wings.

The main room of the house—comprising the kitchen, living and dining areas—is an expansive space featuring a beam ceiling, a Saltillo tile floor and a wall of steel-sash windows. A few well-chosen pieces of furniture and King's own intensely colored paintings adorn the room, whose blue wall strikes a vibrant note among the otherwise white walls. French doors that lead to the terrace allow vistas of the adjoining meadows and the distant canyon: "No matter where you are," says Appleton of this room, "you're always in touch with the view."

Upstairs, the sunny, pale peach master bedroom has its own terrace and a large window facing east. "I really wanted the morning light," says King. "That way you don't stay in bed long." The art director, who recently relocated her business to her house, had been used to working

"In assembling the two buildings, I pulled them apart to create courtyard spaces," says Appleton. OPPOSITE: The entrance court is bordered by a low bench wall on the east, which allows expansive canyon and meadow views.

OPPOSITE BELOW: The gray wall at the front of the house is a "somewhat spare, austere gateway," Appleton says. "It's meant to provide only a glimpse of the colors and textures in the entrance court, thus enticing one to come inside."



"Although the house looks grand, it's actually quite budget-conscious," emphasizes project architect Lewin Wertheimer. "We used the most basic stucco finish, and the Saltillo clay tile is about as inexpensive as flooring gets." LEFT: Wood plank gates open from the auto court to the entrance court, described by Appleton as the "front hall" of the residence. The stair opposite the door to the house rises to the studio terrace.

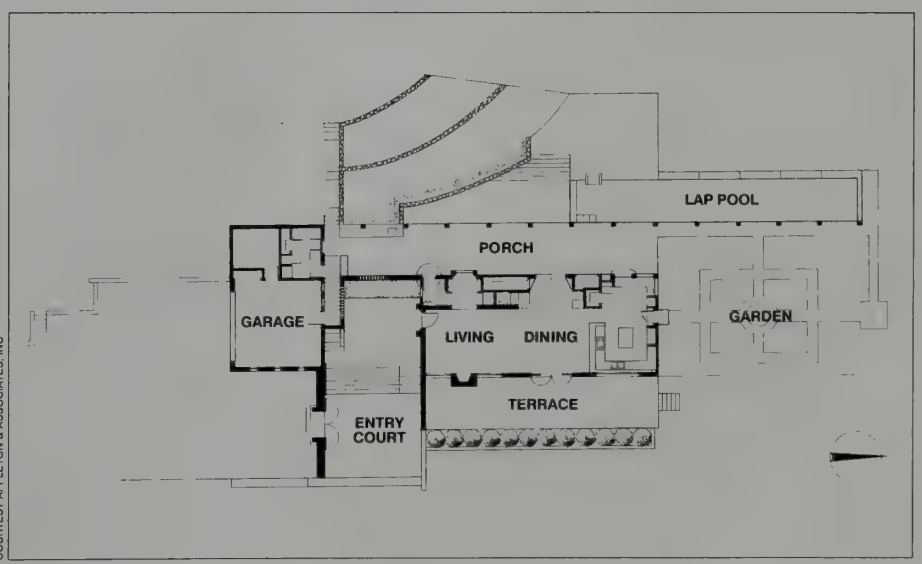




"The design incorporates standard framing, a palette of common materials—there's little that is precious or custom made," Appleton notes. OPPOSITE: The paneled wood front door is one of the few detailing elements that the architect designed specifically for the house. A sponging technique was used on the stucco. "The colors were Ann's idea," says Appleton. "She wasn't afraid to go bold." ABOVE: Viewed from the front door of the living area, the studio's richly hued stair wall and trellis represent a departure from the surrounding gray. The corrugated metal shed roof "relates to the old barns and ranches typical of this still rustic area."

at a grueling pace ("I didn't take vacations"). Now, with the peace and quiet the house affords—particularly in her twenty-foot-square, clerestory-lit studio—her priorities in life have changed. "I hadn't made art for years," she says. "Having this place makes me make more time."

King's favorite area for entertaining is at the rear of the house, where the intersection of the studio/guest wing and the main wing establishes an L-shaped area that contains the porch, garden and lap pool. The deep, shaded porch is not only an outdoor living and dining room, but in con-



COURTESY APPLETON & ASSOCIATES, INC

Appleton's floor plan is "a simple diagram that works in interesting ways," says Wertheimer, pointing out that "you can move in circles without backtracking or winding up at a dead end." ABOVE: The first-floor plan shows the living/dining/kitchen area in the main house, an open space the length of the terrace that was originally slated for partitioning. "What we discovered in eliminating all the barriers was that it helped smooth the transition from the architecture to nature."



LEFT: In the main house, the kitchen, living and dining areas are combined in one long room. Saltillo tile pavers extend from the outside, contrasting with the glazed Mexican tiles on the stair risers leading to the master bedroom. Vibrant paintings by King are displayed in the room, which is made more colorful by the blue wall at the entrance.



The deep, shaded porch is not only an outdoor living and dining room, but in connecting the two buildings, it is also the conceptual spine of the house.

necting the two buildings, it is also the conceptual spine of the house. A terra-cotta-colored stucco colonnade moves beyond the porch to the end of the sixty-foot-long lap pool, "extending the house into the landscape," says Appleton.

Color is used sparingly but effectively as an architectural element on the colonnade, stair wall and trellis, as well as on the glazed-tile detailing of the countertops, stair risers and pool wall. "The color and the sense of fun that it adds came from Ann," Appleton remarks. Indeed, the architect attributes the selection of the forms and materials of the house itself—plain, gabled stucco boxes with wood beams and corrugated metal roofs—to King's direct involvement.

"I find it critical to my work to never start with preconceptions about what the design of a building should be," Appleton says. "I value the dialogue and evolution of ideas too much to come to the table with a set aesthetic." Comments King, "The great thing about the house is that for all the wonderful architecture, it really does have my mark." □

OPPOSITE BELOW: Integrating the 60-foot-long lap pool with the house, the stucco colonnade continues beyond the rear porch. "Columns marching its length give the pool a structure of its own," Wertheimer says. The gently sloping landscape provided an opportunity to terrace the garden: The blue-tiled pool wall, which features a concrete waterfall, "steps with the topography." BELOW: Shielded by a beamed roof, the porch lies parallel to the living area and serves as the primary link between the buildings.



ANTIQUES: CAMPAIGN FURNITURE

INGENIOUS DESIGNS THAT COMBINE STYLE AND PORTABILITY

TEXT BY WILLIAM RIEDER



Perhaps because much campaign furniture has not survived, its long and colorful history is not well known. The portable beds, chairs and tables that were silent witnesses to so many noisy battles have tended to quietly disappear, victims of rugged use and a short life span that was the consequence of the requirements of lightness and ease of assembly.

The largest, most essential and least durable piece of campaign furniture was the field, or traveling, bed. Designed to combine the functions of tent and bed, it first appeared in the fourteenth century, accompanying the nobleman on his journeys, and was used both inside and out in the open. In the Renaissance, the four-poster with canopy became the standard model. A 1592 drawing in the Medici archives in Florence shows one made from two long boxes set side by side supporting four poles and a tester frame, from which hung simple cotton or linen draperies.

The more ingenious collapsible wood frame, which folded into itself to form a traveling box, dates from the next century. Now the product of two craftsmen, joiner and upholsterer, the field bed at its most elaborate displayed decorated headboards and rich hangings. The earl of Northampton had a "field bedstead of China worke blacke and silver . . . , the toppe and valance of purple velvett striped downe wth. silver laces and knottes of silver." Cardinal Mazarin's splendid field bed of red damask had its own leather-bound traveling coffer. There is a charming account of a retired French field marshal who in 1699 "very obligingly showed us . . . in his chamber his little red damask field bed, which he lay in now, and which had also served him when he commanded on the Rhine."

By the late seventeenth century the



PETER HODSOLL

ABOVE AND BELOW: *Writing Table (open and closed)*, English, Albert Barker Ltd., circa 1900. Mahogany and brass; open: 26¾" x 31"; closed: 3½" x 31". Constructed to fold into a compact box, a writing table with brass mounts and monogram was made according to the standards laid out in Thomas Sheraton's 1803 *Cabinet Dictionary*: "Every article . . . must be made very portable, both for package, and that such utensils may not retard a rapid movement." Ross Hamilton Limited, London.



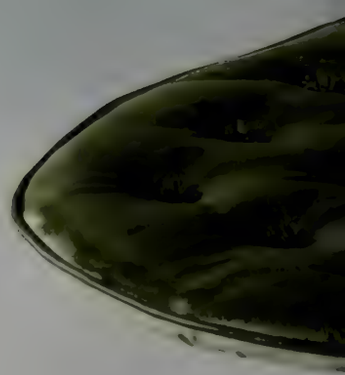
PETER HODSOLL

OPPOSITE: *Chaise Longue (one of a pair)*, French, circa 1785. Steel; 41⅞" x 42⅛". A chair made around the time of the French Revolution was designed for easy assembly and has the collapsible frame essential to campaign furniture. Camoin, Paris.



LEFT: *Chest with Desk*, English, circa 1840. Mahogany, satinwood, rosewood and brass; 44" x 39". The top and bottom sections of a West Indian military officer's chest, which was fitted with a satinwood desk and detachable ball feet, could be unhinged and stowed in canvas bags for easy transfer from one outpost to another. Michael Connors Inc., New York.

BELOW: *Camp Bed*, French, circa 1800. Iron and leather; 14" x 72½". A portable folding bed intended for use on the field and possibly placed under a tent is inscribed on the underside with its owner's name, Dr. Biebuyok. Michel Meyer, Paris.



French had developed several types of field beds with collapsible wood frames on four or six legs and canopies of varied configurations, which found favor not only with the French. William III, king of England, asked his ambassador to France, the earl of Portland, to see if field beds were better made in Paris than in London and, if so, to have one sent for his use in Holland. One of the few extant beds of this time, now in the Nordiska Museet in Stockholm, was procured in Paris for Count Carl Piper, minister of Charles XII of Sweden. With a slanting canopy supported on four corner poles and bedecked with its original hangings of yellow-white silk damask with pale green taffeta vertical stripes, the matched valance and ruffle decorated with scallops and embroidered lambrequins with white passementerie, it has the unmistakable stamp of French chic.

The most detailed and informative designs for French eighteenth-century campaign furniture are found in André-Jacob Roubo's *L'Art du Menuisier*, which appeared in several parts between 1768 and 1775 and was intended as an instruction manual on furniture making. He illustrates an all-in-one campaign table with a folding top hinged to four legs and a stretcher that was a decided advance over the basic trestle table used since

the Renaissance. Two folding chairs with X frames are early versions of the modern ubiquitous folding chair. The three models of canopy field beds include one that probably did not enjoy great success. Called a *brigantin*, it had two drawbacks: It was very expensive to make and so complicated that one was likely to lose parts in a hurried decampment.

The humble hammock appears in Diderot's *L'Encyclopédie* as a "*lit de camp à l'anglaise.*" Hung between two tripods beneath a long pole for the drapery, with a scalloped valance and two finials, it could be made quite elegant. But even dressed up, it was still just a hammock. And while the French may have thought that this would do for the English, that is not at all what the English had in mind.

Chippendale, Hepplewhite and Sheraton all published designs for field beds. The most elaborate were by Chippendale, but it does seem unlikely that these rococo confections of cabriole legs, scrolls, swags, domes, urns and tassels were ever lit by the rising sun on the muddy field. Hepplewhite's two beds are much simpler, one derived from Roubo's *brigantin*, presumably with the design flaws corrected. Thomas Sheraton's camp bed is a straightforward collapsible four-poster with an arched canopy, a type that could also be used domestically for children and servants. George Washington's camp bed at Mount Vernon is similar to the Sheraton model but with a flat canopy. Described in his account book as "a Field Bedstead & Curtains, Mattrasses, Blanket &ca &ca had of different persons," it cost the frugal general a total of twenty-two pounds.

Sheraton also includes two designs for simple camp tables and a chair that is virtually identical to the mod-





Gueridon, French, circa 1800. Steel and gilt bronze; 26⅝" x 19½" in diameter. French furniture makers were known for campaign pieces crafted of several metals. Combining fashion and function, an artisan placed gilt-bronze rings between the detachable steel parts. Galerie Perrin, Paris.

ern classic folding director's chair with a canvas seat and back.

The problems in North America and the Napoleonic Wars stimulated a new demand for light and portable furniture that could also serve on the outward sea voyage. As camp-equipage makers and firms specializing in patent furniture developed a range of pieces suitable for army and navy officers and residents of the British colonies, the distinction between campaign and traveling furniture gradually disappeared. The London firm of Morgan & Sanders offered a caned chair-bed, an armchair that "with great ease transformed into a Tent Bed." The familiar brass-bound mahogany military chest, originally made for officers during the Napoleonic Wars, was widely used by travelers throughout the nineteenth century.

While new types of furniture developed, traditional models continued to be used. Napoleon's handsome and functional mahogany furniture from

continued on page 140

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Chair Bed, English, Thomas Butler, circa 1810. Mahogany and cane; 64" x 34". Butler specialized in furniture made without screws, nuts or bolts and "calculated for the East and West Indies." A chair that converts into a bed when the back and the seat are extended is draped with Regency hangings. Kentshire Galleries, Ltd., New York.

JOHN LEI



JOHN LEI



SUMMER COLORS AT THE JERSEY SHORE

DRAWING ON THE HUES OF SAND AND SEA FOR A FAMILY'S BEACH HOUSE

INTERIOR DESIGN BY HOWARD S. SLATKIN
TEXT BY JEFFREY SIMPSON
PHOTOGRAPHY BY FELICIANO



Howard Slatkin drew on the spirit of Nantucket in his design for a Shingle Style beach house in New Jersey. "When I first visited the site, the wife handed me a piece of paper listing 'white picket fence, old roses in garden, children with cranberry juice,' " he recalls. "I read between the lines." ABOVE: Slatkin says the clients chose the property "for its view of the Atlantic Ocean on one side and the bay on the other; the house itself didn't matter." With architect Arthur Harden, he tore down the original 1950s structure and built the new residence, which faces the bay.



"The whole point of the house is the ocean," says Slatkin, who incorporated sea and beach hues throughout. "It had to be golden tones. Since it's right on the water, white would be too glaring. You'd practically need sunglasses indoors." ABOVE: The living room features sisal carpeting and sofas and chairs with three sets of slipcovers—"for low maintenance," says Slatkin. Carpet from Stark.

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"The site is terrific," says Slatkin. "There's an incredible view of the bay just in front of the house, and another view of the Atlantic Ocean less than one hundred yards behind it. A 1950s ranch house had been on the site, but it wasn't right at all, so we tore it down to the foundation."

Slatkin grew up spending summers in Chilmark, on Martha's Vineyard, so he was familiar with the sort of beach cottage the clients—a couple with three children—wanted. At the beginning of the project he revisited Nantucket to do research.

"I took lots of photographs," says Slatkin, "and ended up using a house in Sconset as a model. It inspired the gambrel roof, the shingle siding and the porch wrapping around two sides."

In keeping with nineteenth-century New England architecture, "the house is idiosyncratic," says Slatkin, who collaborated with local architect Arthur Harden on the design. "The gambrel roof doesn't quite make sense, and the house twists and turns a bit and juts out at one corner, as if the contractor added a room much later. It complements the community, which has a 1783 church and a lot of old Eastern Seaboard architecture."

After construction was completed, "and just as we'd put the last furnishings in place," recalls Slatkin, Hurricane Andrew ripped the living room and dining room right off the house. "We had to start all over."

The second round of furniture was identical to the first—a judicious mix of nice old wicker and Arts and Crafts pieces, summer cottage "comfort" items, such as slipcovered club chairs

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"The Shingle Style architecture dictated the interior," notes Slatkin. "You expect simple moldings, old beams and draperies on a plain pole—not swags, jabots or fringe." ABOVE: "The study isn't on the ocean," he says, "so we subtly mottled the walls blue to bring the ocean in." McGuire card table and chairs.

BELOW: To achieve a sense of "quirkiness" in the dining room, Slatkin inserted panels depicting a trompe l'oeil china set—"with a few polo balls thrown in"—behind the glass doors of a 19th-century English breakfront. Walls and cushions are covered in a print inspired by a 19th-century Indian document.



"Nothing in the bedroom matches," says Slatkin, who designed the room to be a retreat on a cloudy day. "Kilims in navy have nothing to do with chintz. Drapery fabric woven in Guatemala looks like mattress ticking. It's lazy, comfortable. I'd never do a room where you pull all the colors from the carpet." McGuire bamboo benches and rattan chairs.

and carpets and fabrics in seaside colors—mostly blues and sands. "The wife wanted it to be a little sloppy," Slatkin points out. "Slipcovers had to look like slipcovers. And she hates the typical chintz and beige and white stripes."

Slatkin has worked on an array of other projects for the couple, including a villa in Palm Beach—"Addison Mizner's foray into Venetian palazzo style"—and a forty-room country house with equestrian facilities in the South. "When you do so much for people, you know instinctively what they want," Slatkin observes. "In those houses they have Sargent and Delacroix paintings and George III and Louis XVI furniture," he notes. "But that wasn't what was going on here. You can't have lacquered furniture or fine English things right on the ocean."

To lend a sense of history to the interior, Slatkin put bleached oak beams in the living room that were taken from an early-nineteenth-century Virginia house. On a trip to London he found period pieces such as a Victorian bamboo coatrack and umbrella stand and an Arts and Crafts cabinet that he brought back to the beach.

The wife contributed additional touches. For the bedroom—"It had to be uplifting on a rainy or cloudy day"—they wrestled with colors and themes. "She sent notes on envelopes and grocery lists until one day she just mailed a box with a green apple in it and a message saying, 'This color exactly.' We did it and it worked."

Among the details that make the house perfect for a day at the beach are the sisal carpets, which Slatkin says are torn up, full of sand, at the end of each season and reordered for the next year. Slatkin, whose boyhood memory of sanding down and repainting his family's metal porch furniture after every summer is "indelibly" marked on him, paid equal attention to practicality while outfitting the deck: He chose inexpensive painted wicker tables, chairs and sofas. "If they fall apart after two summers, it's not the end of the world." And according to Slatkin, the deck is the best place in the house. After all, he says, "That's where life at the beach is lived." □

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OPPOSITE: "With its view of both bay and ocean, the side deck is perfect for tea," says Slatkin. ABOVE: On the lower and upper decks to the rear of the house, the designer arranged painted wicker furniture into multiple seating areas. "Porches and decks are really living rooms without roofs."





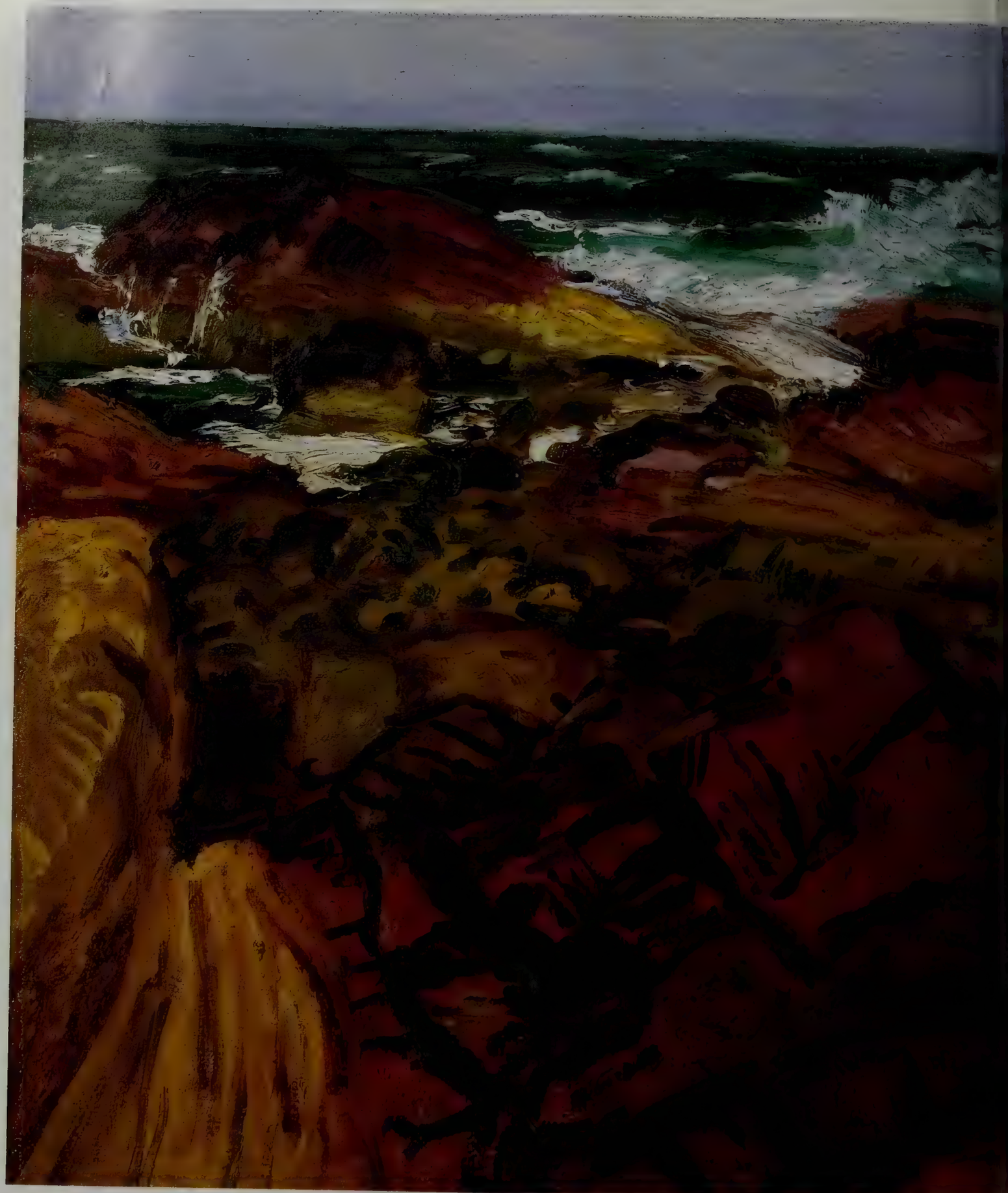
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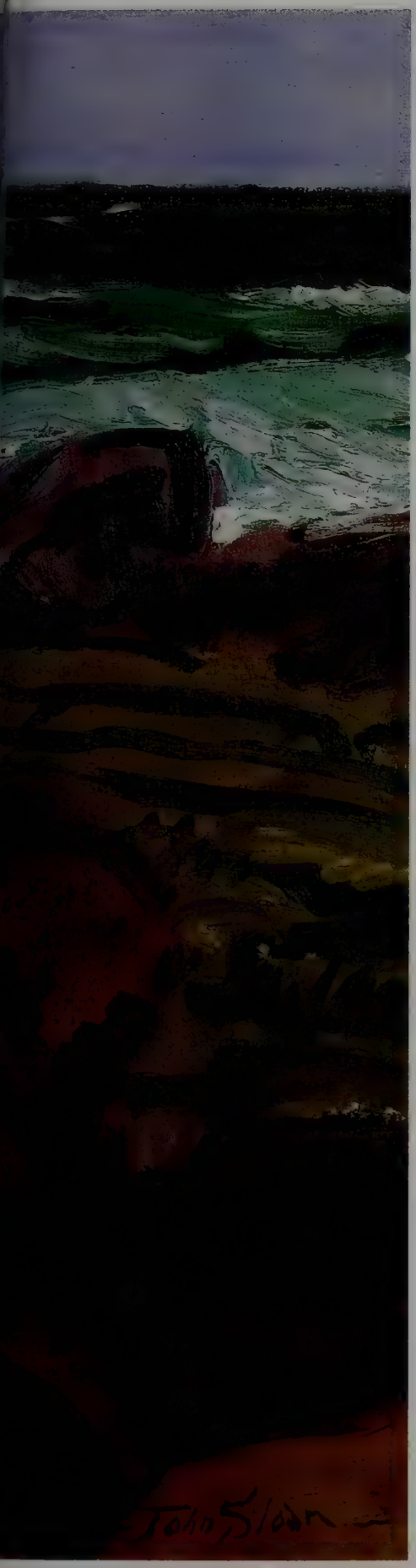
AN ANCIENT THEME RENDERED IN A NEW LANGUAGE

TEXT BY AVIS BERMAN

Giving form to the sea perpetually hurling itself against the shore was a mesmerizing pursuit for so many of our best nineteenth-century artists, and the early American modernists were inheritors and exalters of that tradition. Though the later painters always based their art on nature, they did not so much wish to describe the great forces the ocean represented as register their own subjective reactions to it. Artists from Marin to Dove, from Hartley to Avery, saw that verisimilitude was insufficient for conveying the vibrant emotions that natural phenomena stirred in them. As Georgia O'Keeffe wrote, "Nothing is less real than realism. It is only by selection, by elimination, by emphasis, that we get at the real meaning of things." To get at the real meaning of things, the early modernists trusted to their inner eye and voyaged on their own strange seas of thought, transforming recognizable objects into vibrantly expressive abstract forms. All of them, as well as more illusionistic painters like John

Blue Sea & Rocks—Maine, Georgia O'Keeffe, circa 1921. Pastel on paper; 19" x 25". In 1920 O'Keeffe made the first of many annual visits to the Atlantic resort town of York Beach, Maine, where she produced a small body of deep-colored, tranquil harbor scenes. Joan Washburn, New York.





The light of Gloucester freed Sloan's palette and intensified the vigor of his paint handling.



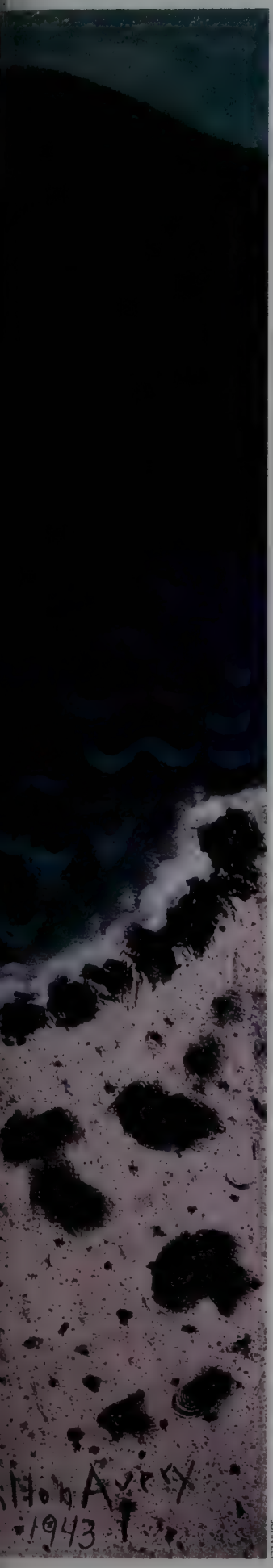
LEFT: *Before Storm, Fassett's Rocks*, John Sloan, 1915. Oil on canvas; 26" x 32". Sloan spent the first of five summers in Gloucester, Massachusetts, in 1914. In his land- and seascapes of the small Cape Ann community, he experimented with new palettes and calligraphic brushwork. Kraushaar Galleries, Inc., New York.

ABOVE: *Boat, Sea, and Shore, Small Point, Maine*, John Marin, 1932. Oil on canvas; 22¼" x 27". Marin, who was often compared to Winslow Homer in his passion for painting the sea off the coast of Maine, once wrote, "Art is produced by the wedding of man and nature." Martha Parrish & James Reinish, Inc., New York.

Sloan, Rockwell Kent and George Bellows, were devoted to the American coastline. They perceived that the fluidity of the sea, whose color, light and atmosphere changed from one moment to the next, was a ready equivalent of their own flickering reveries. As Ishmael put it in the first chapter of *Moby Dick*, "meditation and water are wedded forever."

The monumental example of Winslow Homer's genius for observation loomed over every American artist who essayed the sea after him, and the visionary Albert Pinkham Ryder demonstrated how the subject could be approached through inspiration from within—two brilliant interpretations of the native motif, one proceeding from what was seen and the other from what was remembered. The more progressive Americans also turned to Cubism, Expressionism and Fauvism, which were introduced in the opening decade of the twentieth century. Although some Americans had imbibed these movements firsthand in Paris, for others the news was spread through the







ABOVE: *Surf on Reef*, Marsden Hartley, circa 1937. Oil on paperboard; 10" x 14". Hartley painted the coastline of his native Maine, which he called "a strong silent country," from 1937 until his death. Black-and-white contrasts and commanding foreground forms typify his works of this period. Hirschl & Adler Galleries, Inc., New York.

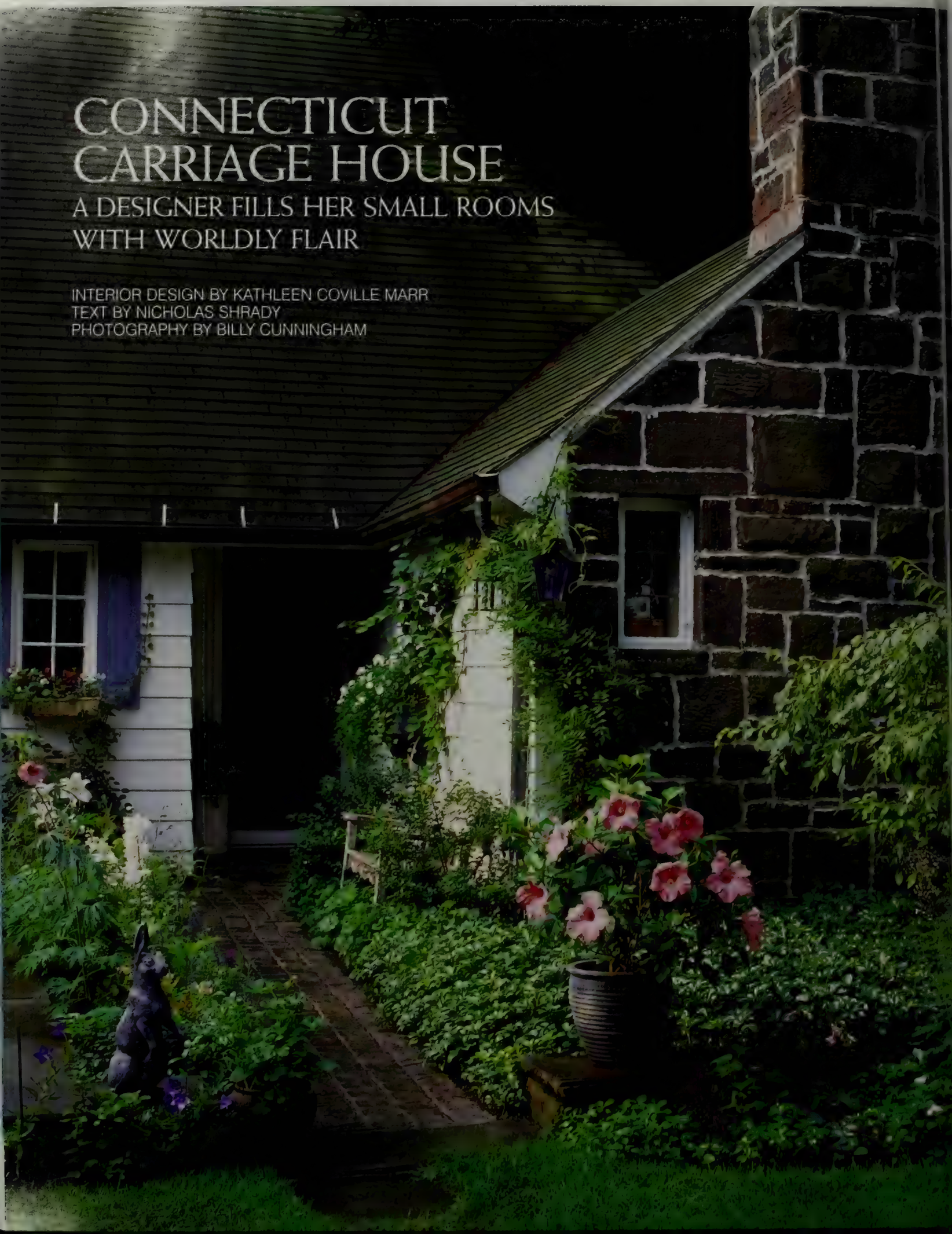
epochal Armory Show. The latter was true for John Sloan, who said after the 1913 exhibition, "The blinders fell from my eyes, and I lost the prejudice inherited from Henri that art must be based on visual realism."

In 1914 Sloan spent the first of five summers in Gloucester, Massachusetts, and in painting the promontories of Cape Ann, he became immersed in the aesthetic problems of picture making. Reinforcing the impact of the Armory Show, the bright light of Gloucester freed Sloan's palette and intensified the vigor of his paint handling. In his canvases of rocks, weeds, bushes and water, he built on what he had learned from van Gogh and Cézanne—that vitality did not have to derive from narrative incident but could come from dynamics of form and color. Sloan, now experimenting with high-key reds and yellows and calligraphic brush marks, said of landscape, "There is no better subject matter to free one of color habits." Or, as John Loughery writes in *John Sloan: Painter and Rebel*, a new biography of the artist, in Gloucester "Sloan was becoming a young man again," bent on liberating himself from the restrictions of the past.

John Marin discovered Maine in 1914, the same year as Sloan's first visit to Gloucester, and painting its sea

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LEFT: *Sea, Sand, Rocks*, Milton Avery, 1943. Oil on canvas; 30" x 42". In his reductive seascapes, Avery, who has been called "one of America's greatest color poets," painted crisp shapes and broad areas of saturated colors. Grace Borgenicht Gallery, New York.



CONNECTICUT CARRIAGE HOUSE

A DESIGNER FILLS HER SMALL ROOMS WITH WORLDLY FLAIR

INTERIOR DESIGN BY KATHLEEN COVILLE MARR
TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY BILLY CUNNINGHAM

With its Portland brownstone, steeply pitched roof, diminutive windows and cobblestone walk flanked by borders of perennials, the West Hartford, Connecticut, carriage house of interior designer Kathy Marr looks like something out of a Beatrix Potter tale. Marr calls her residence The Mews, a Middle English word that implies a secret, sequestered location, and one that thoroughly fits the surroundings.

Upon crossing the threshold, however, visitors have an added sensation. The interior retains the air of an English cottage, but it appears to be inhabited by someone who has spent time in the Far East. While most of the furniture in the living room com-



"The house was added on to by noted Hartford architect Walter P. Crabtree in the 1950s," says designer Kathy Marr (right) of her turn-of-the-century carriage house in West Hartford, Connecticut. OPPOSITE: "The living room end of the house is made of Portland, Connecticut, brownstone," says the designer. "It was also used for many of New York City's brownstones."

"My major problem was accommodating twenty years' worth of furniture in abbreviated quarters," says Marr. BELOW: In the living room, an early-19th-century English portrait, *Girl with a Basket of Strawberries*, hangs above an American Empire sofa. Tufted-back armless chairs, upholstered with Scalamandré silk, are trimmed with Brunschwig & Fils fabric, which also covers the ottoman. The Victorian chair's seat fabric is from Old World Weavers. Wool on the footstool is from Cowtan & Tout.





"Decorating my own carriage house was liberating.
I didn't have to follow anyone's dictates but my own."

prises nineteenth-century English and American antiques, a good measure of the art and objects are of Oriental provenance. The combination of elements from both East and West has enabled Marr to create a sophisticated tone in a setting that could have easily inspired a purely homespun look.

The combination is neither accidental nor based on whim. "I can cite lots of influences that have helped me to develop as a designer," explains Marr, "but two experiences in particular were crucial in the shaping of my aesthetic tastes. The first was a tour of the great English country houses while I was studying at Lincoln College at Oxford University; the second was a voyage up China's Pearl River. Both were revelations."

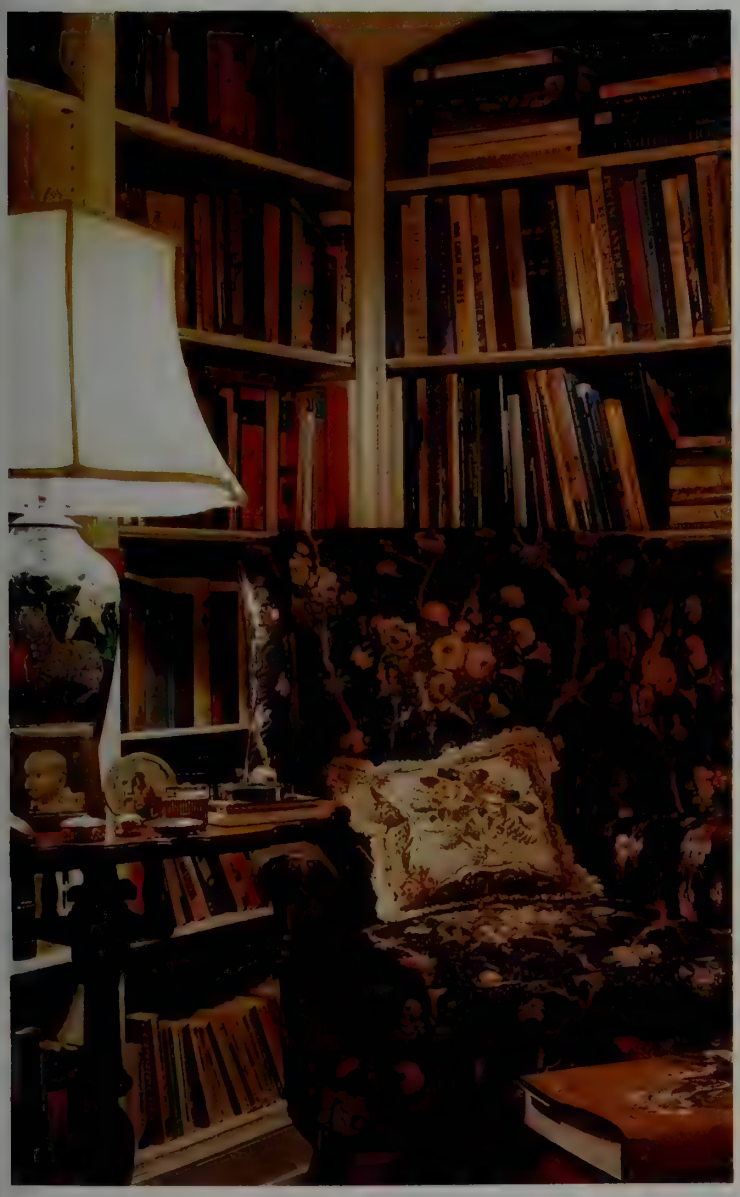
When Kathy Marr bought her turn-of-the-century carriage house five years ago, she saw the opportunity not only to create a home for herself and her two sons but to put her most personal design tenets to the test. "My house is the only project marked by a signature Kathy Marr style," she notes. "I'm less concerned, even reluctant, about imposing my own tastes on my clients." Marr recalls her efforts in decorating another carriage house, that of the Mark Twain residence in Hartford. "It was an interesting commission," she says. "But all of my decisions were colored by historical considerations. Decorating my own carriage house was liberating. I didn't have to follow anyone's dictates but my own."

Free of both historical obligation and the demands of clients, Marr was able to alter or even reject some fundamental design principles in order to suit her needs. The interior dimensions of the house could best be described as "cozy," but rather than resort to any number of design measures to create a sense of space, Marr decided to build floor-to-ceiling bookshelves around the living room's periphery. "It *is* a tiny space, period," says the designer. "I can live in diminished quarters. I cannot, however, live without my books."

What does help to relieve the carriage house's small dimensions is the profusion of Oriental art and objects. Alongside the living room's American Empire sofa, nineteenth-century American mahogany chest and painted Victorian side chair, Marr has chosen to display pieces of fragile Chinese porcelain, antique ivory carvings, pillows of embroidered silk and needlepoint bellpulls. There are, of course, some examples of Western art, most notably the nineteenth-century English School portrait, *Girl with a Basket of Strawberries*, which hangs above the sofa, and a fine equestrian bronze by P. J. Mêne. "When it comes to furniture of substance, I look to the West, to America or England," Marr says, "but for meticulous detail and finery, I've always been drawn to the East."

In the adjacent dining room, where there is scarcely enough space to fit a skirted table for two and an ebonized and gilt-mounted sideboard, the motif is almost exclusively Oriental. The walls are hung with a series of early-nineteenth-century Chinese drawings on silk that Marr discovered in a Connecticut antiques shop. There are a pair of curious chinoiserie brackets supporting two Chinese covered jars. The lacquered pillow box atop the sideboard was acquired on a trip to Hong Kong, as were a pair of Chinese ceramic quails. The claret-and-gold

OPPOSITE: Marr's office features a leather-topped partners' desk and a late-19th-century mahogany bookcase on a contemporary base by Ron Curtis. A Japanese porcelain cat sits on a brass-inlaid English chair. Drapery fabric from Clarence House.



"I wanted every room to be like a reading room in a comfortable library," says the designer. "But there's never enough space for books." LEFT: An American tilt-top mahogany table and a wing chair occupy a corner of the book-filled living room.







LEFT: "I designed the dinnerware with Tiffany's for the Wadsworth Atheneum's private dining room," says Marr. Early-19th-century Chinese drawings and chinoiserie brackets with 19th-century jars are displayed on a Carleton V wallcovering. Brunschwig & Fils table skirt fabric with Old World Weavers trim. Stark sisal rug.

ABOVE: The master bedroom is dominated by a 19th-century mahogany canopy bed from Barbados. To the left of the bed, above a French table, are 19th-century eglomise bird paintings. The wallcovering is from Clarence House. Carpet from Stark.

The interior retains the air of an English cottage.

wallcovering, one of the room's few Western features, is based on a French silk from Lyons. "I wanted an elegant atmosphere in the dining room, but I didn't have the space to arrange furniture," she explains. "I was forced to rely largely on objects and accessories: the wallcovering, the taffeta draperies with their gilt cornices, the Chinese drawings, the brackets. . . . None of these elements occupy space, but they set the tone for the room."

When Kathy Marr is not sitting behind her leather-topped partners' desk in the study conceiving plans for her latest commission, she often retires to her second-floor bedroom. There, beneath a low sloping ceiling, is the designer's single most substantial piece of furniture: a nineteenth-century canopy bed from the West Indies. In truth, the mahogany bed dwarfs the room, but Marr doesn't seem to mind. "There's just enough space left over for a chaise longue and my more intimate possessions: a portrait of my sons by Ariane Beigneux, my books, family photographs and a few decorative objects. In the end," she asks, "what else do I need?" □



A WOODLANDS LODGE LEGACY

THE BUSCH FAMILY RETREAT NEAR COOPERSTOWN, NEW YORK

TEXT BY KATHLEEN QUIGLEY
PHOTOGRAPHY BY DURSTON SAYLOR

Louis Busch Hager, Jr., drives a Land Cruiser, and not for jumping potholes, as a visitor to the six-hundred-acre Busch family estate outside Cooperstown, New York, quickly discovers. After a steep ascent through a stone fence and gate, a sharp turn at the pheasant pond takes one plunging into the "Leatherstocking" forests that so inspired James Fenimore Cooper, son of the village founder. As the narrow lane merges into the rugged mountain foothill, the wilderness above a shimmering lake known as the Glimmerglass unfolds. "You need a four-wheel drive to get around here," says Hager.

While today the land serves as a private wildlife preserve, the scenery was somewhat different nine decades ago, when Hager's great-grandfather Adolphus Busch, the beer baron and cofounder of Anheuser-Busch, traveled through on the Adolphus, his private railroad car. In about 1900 he purchased a hop farm with an elegant summer house, Uncas Lodge, which was said to be built on the final camp of Uncas, the last of the Mohicans in Cooper's tales. The acreage is located in Otsego County—then renowned as a leading producer of hops, used in making beer. "While the townspeople call the property the Busch estates, we just call it the farm," says Hager. Hops are still grown there, but only for bouquets. "We don't brew our own beer," he says with a laugh.

In the late eighties he and his wife, Tracy, envisioned a rustic retreat in a clearing atop the mountain, surrounded by a sweep of sky and far removed, in spirit, from the Cooperstown mainstream where they lived and the onslaught of tourists en route to mecca—the National Baseball Hall of Fame. "We pictured a simple log cabin, with essentially no rooms and ladders to lofts," recalls Tracy Hager. Reality intruded on the dreamscape,

Woodlands Lodge, owned by Louis Busch Hager, Jr., and his wife, Tracy, stands amid the woods of his family's 600-acre estate, a private wildlife preserve near Cooperstown, New York. ABOVE: A multitude of windows were added to the now cedar-clad former pole barn.

OPPOSITE: An open staircase leads to the upper gallery surrounding the main living area, which is paneled in pine. Tracy Hager designed the house's interiors; Philip Frisbee was the principal architect.



LEFT: "I wanted the lodge, which is a perfect getaway, to be very Adirondacky, with some southwestern influences," says Tracy Hager, who relaxes by the fireplace with her husband, Louis.

Today the land serves as a private wildlife preserve.



however; driving up to the crest of the mountain would be difficult, if not impossible, in winter.

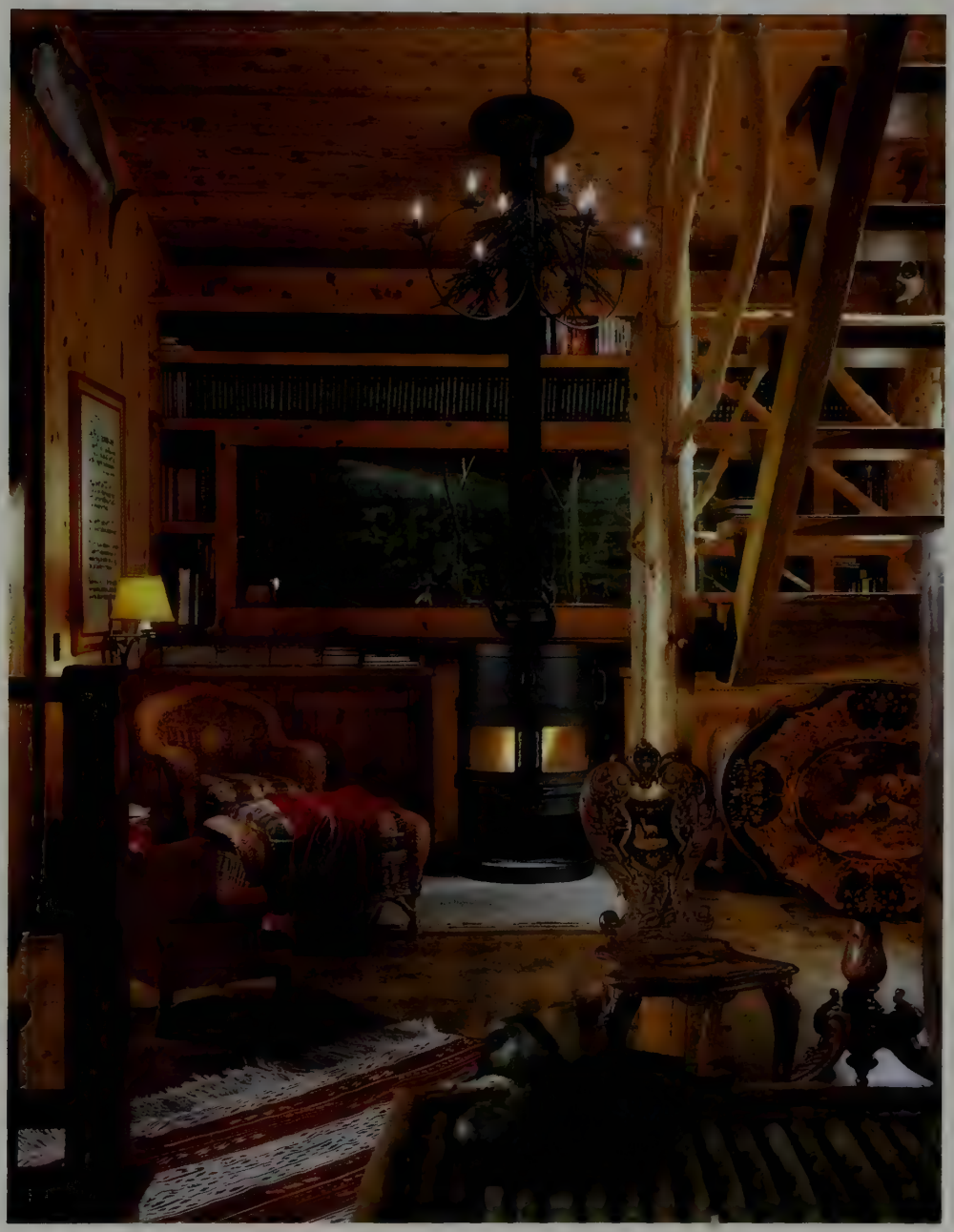
Thus, a building standing empty in the woods at a lower elevation caught their eye. In the sixties Louis Hager's late father had begun the Woodlands Museum on the estate in order to introduce children to nature and the "Leatherstocking" lore. Hager knew the museum well, having worked there as a ticket taker on boarding school vacations. The only structure remaining was a windowless pole barn that had housed exhibitions through 1975. "It was just a shell of a building, supported by steel girders instead of poles, and overtly industrial in its makeup." Adds Tracy Hager, "It was all darkness, and home to a few squirrels."

They imagined the possibilities. "What if we did this—can you draw it for us?" became the key question posed to Philip Frisbee, an artist friend who had studied architecture before enrolling at the Corcoran School of



ABOVE: A massive river-stone fireplace, with a mantel made from a plank from a nearby hop barn, dominates the main living area. The flintlock rifle dates to 1738. The antler lamp is from Neiman Marcus.

BELOW: "It's nice to sit by the fire and read," notes Tracy Hager of the main living area's nook. The diorama on the far wall depicts a scene from *The Deerslayer*, one of James Fenimore Cooper's "Leatherstocking Tales," which are set in the adjacent countryside.



Art in Washington, D.C. Tracy Hager's former family camp, Buckmeadow, in the St. Regis area of the northern Adirondacks, offered inspiration for a raised central living area dominated by a great stone fireplace and rimmed by Adirondack-style catwalks. Ladders to lofts gave way to an open, ladderlike staircase to the second story, with bedrooms on each side of the main living area. Says Frisbee, "They still had a getaway in mind, but a bigger one."

Woodlands Lodge, as it is called today, is set amid century-old stands of white pine, hemlock, birch and maple. "We wanted to disturb as little of the natural environment as possi-



ABOVE: Knotty-pine paneling adds warmth to the old-fashioned camp-style kitchen, which is outfitted with a cast-iron-and-enamel stove. The boat-lantern type of lighting also illuminates the lodge's exterior.

BELOW: The wicker chairs arranged on a sisal rug in the enclosed porch were found in a local antiques store and repainted by Tracy Hager. The drawing, left, is of the former Woodlands Museum, which her father-in-law used to run on the grounds.



BELOW: The master bedroom's French doors open onto a balcony overlooking the woods. The room's tree furniture includes a rustic wall sconce, a gnarled-root love seat and a mirror framed in white-birch bark.

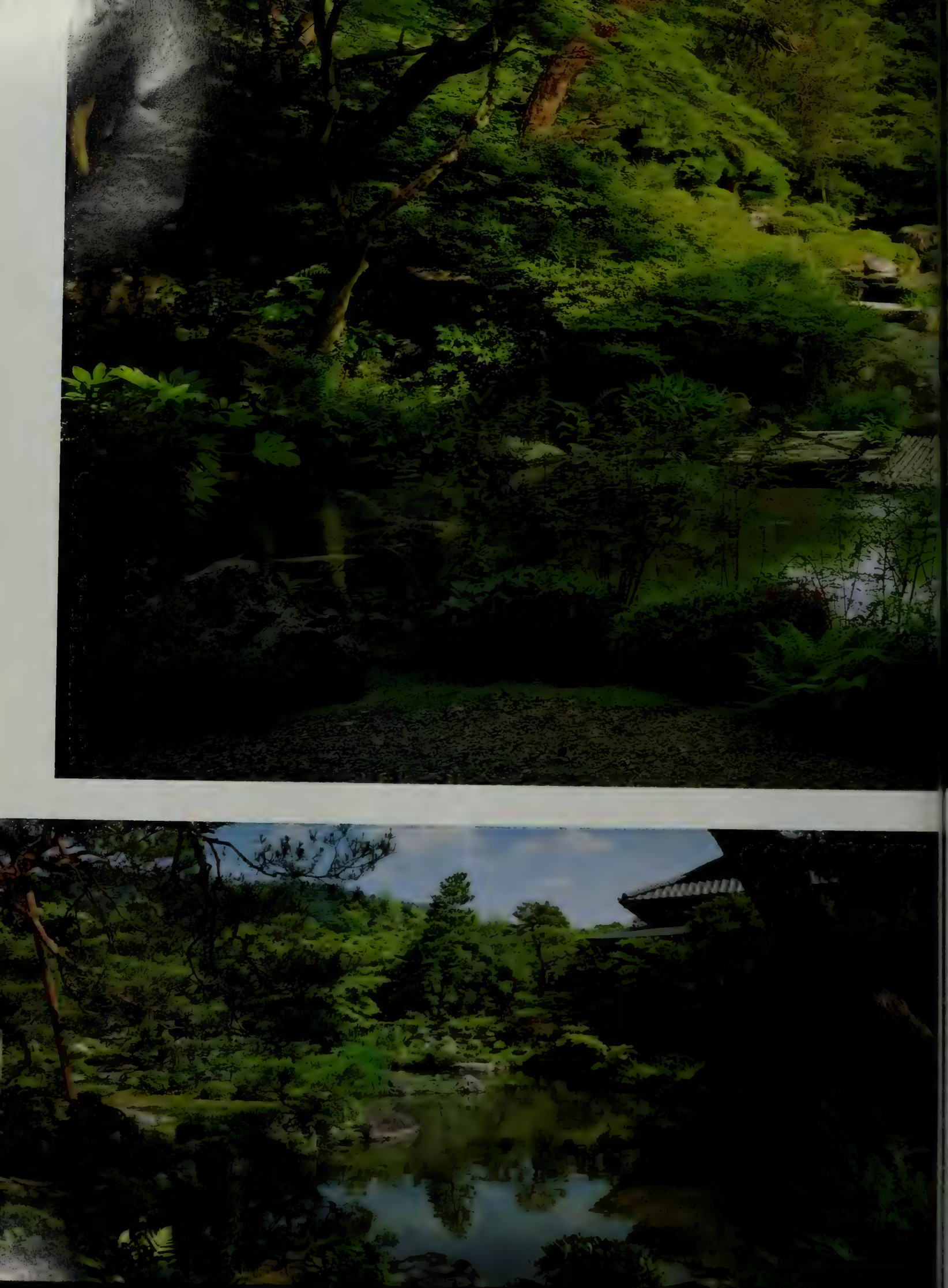


ble," explains Tracy Hager. Consequently, not one tree was cut down during the renovations: When constructing a deck, they built it around a large ash tree growing on the site. Hemlock trees, felled in an ice storm, were used for the catwalks and balconies. Local contractors Robin Protzman and Fred Wyckoff added windows and skylights and clad the exterior in cedar, the interior in pine. River stone from Pennsylvania was brought in to create the fireplace; a plank from an old hop barn in nearby Fly Creek became the mantelpiece.

Nature also inspired the choice of fabric colors and furniture. "I love greens and reds and woodsy hues—colors that are earthy," says Tracy Hager, who held creative positions with *Harper's Bazaar* and Tiffany's and today is an interior designer. She enlisted the help of Allen C. Ransome, owner of Toad Hall, a local folk art gallery, in tracking down contemporary rustic furnishings to mix with Busch

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GARDENS: JAPANESE MASTERPIECE

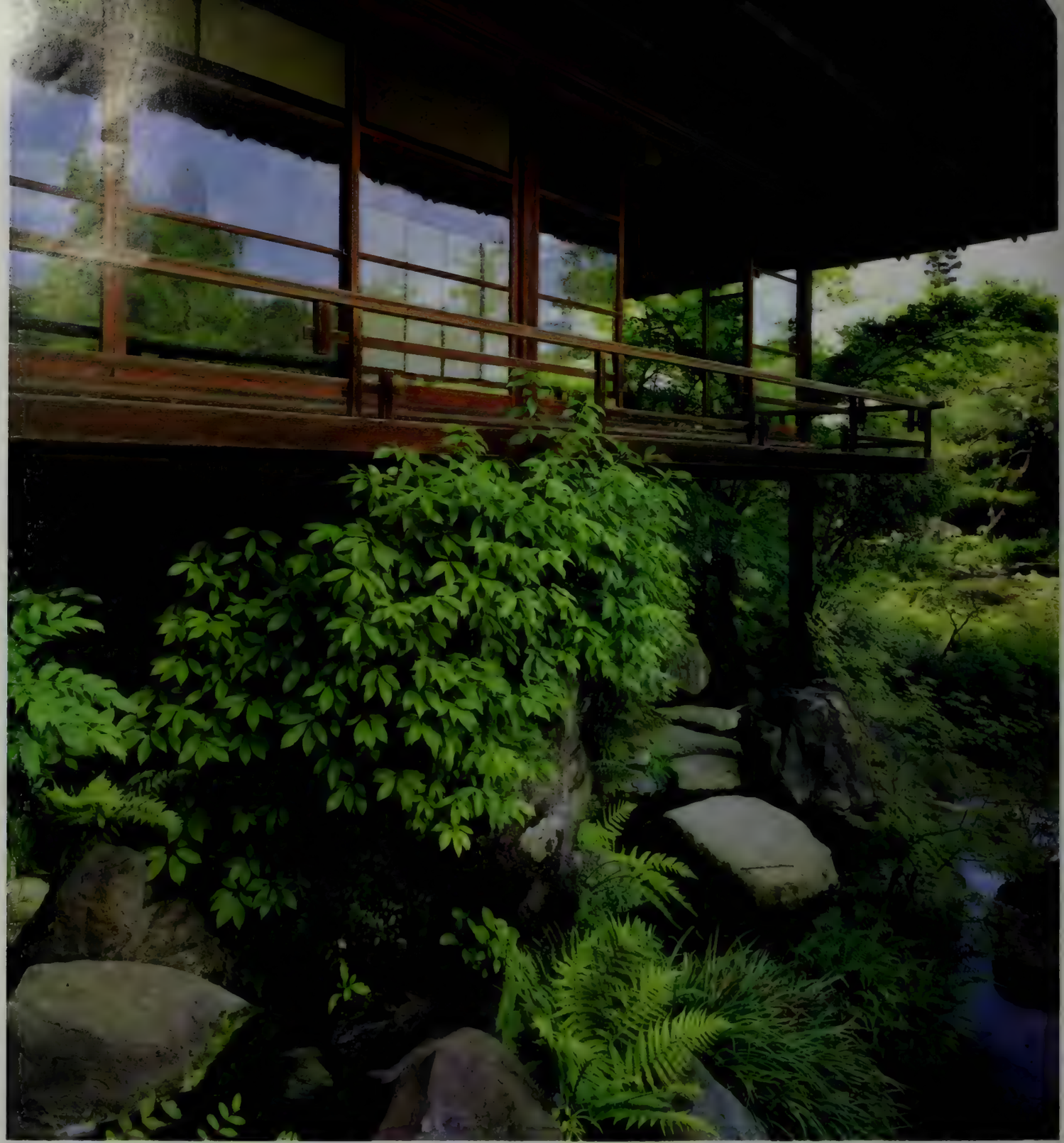
ICHIDA TAIRYU-SAN-SO IN KYOTO

TEXT BY CAROL LUTFY
PHOTOGRAPHY BY JAIME ARDILES-ARCE

The Ichida Tairyu-San-So Garden in Kyoto's Nanzenji neighborhood, completed in 1905, was laid out by master designer Jihei Ogawa. LEFT: A koi pond enhances the garden's tranquillity. ABOVE: A stream's flowing water adds movement to the landscape. Although Ogawa arranged a wide variety of plants in decorative ways, they were secondary in his vision to the placement of stones.

In the 1890s, when the sprawling Nanzenji Temple in Kyoto sold off some of its empty land and other nearby plots also appeared on the market, a community of villas set in elegant gardens grew up in the surrounding neighborhood. Most were developed as retreats for powerful politicians and wealthy businessmen who had an appreciation of fine architecture and gardens.

At roughly the same time, a tunnel running through Kyoto's eastern hills to Lake Biwa was completed, bringing an unlimited supply of water to Japan's first capital. It indirectly powered Kyoto's first suburban train system and brought modern plumbing to the



Jihei Ogawa, considered the pioneer of modern Japanese landscaping, not only infused Ichida Tairyu-San-So Garden with a traditional sense of stillness and quiet by putting in ponds and shrines, but also introduced motion with streams and waterfalls. ABOVE: Stepping stones create a path beneath the house.

Today Ogawa is widely recognized as the father of modern Japanese garden design.

city. Unexpectedly, in the area around Nanzenji, it also opened up new possibilities for Japanese garden design.

The man who tapped these possibilities—revolutionizing the future of Japanese gardens in the process—was Jihei Ogawa, the seventh-generation scion of a gardening family with a three-hundred-year track record in Japan. Known in horticultural circles as Ueji, Ogawa was born in 1860,

ABOVE: A view through trees encompasses a wooden rowboat, a typical element in a Japanese garden. It rests on Nakajima Island, which means middle island, in the eastern section of the property.

BELOW LEFT: A stone basin, or *nagare tsukubai*, which dates from the Muromachi period, is set before a tearoom. Participants in the tea ceremony would wash their hands there before entering.

The Ichida Tairyu-San-So Garden, one of the most beautiful in Kyoto, has been designated an Important Cultural Property. BELOW: Trees shade an Inari shrine in the southern part of the grounds.






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OPPOSITE: A vermilion torii gate frames an Inari shrine sited on the highest point of the garden's south side. The shrine is dedicated to the god of rice and, by extension, commercial prosperity.

ABOVE: A 13-tier stone pagoda, or *jusan-junoto*, rises amid lush vegetation in the southeastern quadrant of the garden. Ogawa often employed stone objects as ornamental accents in the scenery.

just before the time of the Meiji Restoration (1868–1912), when Japan was beginning to embrace a modern, international identity after three centuries of isolation. He studied gardening in Kyoto for fifteen years before launching, in his mid-thirties, what would become an instantly celebrated career.

Today Ogawa is widely recognized as the father of modern Japanese garden design. Above all, he is credited with introducing the motif of motion into Japan's gardens, which had been largely characterized by stillness up to that point. Through the use of flowing water he tried to stimulate not just sight but all five senses. Through a strategic use of stones he endeavored to bring man and nature closer together by allowing people to walk through the landscape and near the water. And he developed a vision for gardens that incorporated both Eastern and Western elements.

But Ogawa was more than a master gardener; he was also a master businessman. He often played the role of real estate broker, matching buyers with specific plots of land. At the height of his powers he had three hundred employees. In the Nanzenji area alone he created about fifteen gardens, five of which have been designated Important Cultural Properties.

Prized for its tranquillity and access to running water, the land around Nanzenji Temple was from the outset reserved for the Japanese elite. "It was only by invitation that influential politicians and businessmen were able to buy property there," says Hirotoshi Kuroda, caretaker of the Ichida Tairyu-San-So Garden in the Nanzenji district.

The first among them was Aritomo Yamagata, a soldier and statesman of the Meiji Restoration, who went on to serve two terms as prime minister. It was Yamagata who in 1894 commissioned Ogawa to design and implement his Kyoto garden, known as Murin-An. An elaborate ode to the sensual properties of flowing water, Murin-An brought Ogawa instant acclaim and won him a prestigious com-



Sculpted azalea bushes rim a pond that is partially covered with lotus flowers. In place of expected bridges, Ogawa put down *sawatobi*, or stepping stones, to bring visitors even closer to the water.

mission from the city of Kyoto to lay out the garden for the Heian Shrine. It also made him the gardener of choice among Yamagata's associates. The list of Ogawa's clients in the Nanzenji area—Sumitomo and Nomura, to name a couple—reads like a who's who of early-twentieth-century power brokers.

Less illustrious as an industrialist, but equally astute in his appraisal of gardens, was Yaichiro Ichida, a prosperous kimono retailer who began work on his Nanzenji retreat, known as Ichida Tairyu-San-So, in 1902. Yaichiro was born in 1843 and adopted by the Ichida family in 1860 (a common practice at that time among parents who did not have sons of their own). Wealthy merchants, the Ichidas are thought by some scholars to be descendants of the Heike clan, which, upon losing the famous Genpei Wars, gave up fighting and sought power more shrewdly—and peacefully—by befriending and marrying into the imperial family.

Yaichiro built up the family's kimono business, beginning in the 1870s, by carting merchandise from Kyoto to

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MODERNIST VOCABULARY IN WOOD
continued from page 61

is reinforced by the decision to put windows between it and the dining room, which in turn allowed Gwathmey the chance to express the gridded patterns of the paneling in glass.

The wood paneling continues onto the recessed ceiling in the dining room and library, giving these rooms quite literally the feeling of a piece of cabinetry—it is almost like being inside a magnificently crafted musical instrument. Only the stone fireplace in the dining room and the windows in both rooms provide a taste of Gwathmey's characteristic surfaces. Yet these spaces—in fact, all the public rooms—represent what may be the most successful step Gwathmey has taken in some years in his slow, deliberate, carefully considered quest to introduce a greater degree of sensuousness into his architecture. They

In truth, there hasn't been an all-white Gwathmey Siegel apartment in years.

are as meticulously detailed as anything in the Gwathmey Siegel oeuvre. Yet in Gwathmey's determination to let the warmth of wood set the tone for entire rooms, and to allow the varied texture of wall paneling to be the vehicle for architectural expression, he marks a whole new dimension in his work.

This is the delicate Gwathmey, the Gwathmey willing to get away from flatness, the Gwathmey who admits to the virtues of serenity. "This apartment is dense, but it feels very calm," the architect says.

"We wanted the apartment to accommodate Charles's keen sense of sleekness with our desire for comfort, and he accomplished that," Koppelman says. "To me this apartment is Old World more than futuristic, but the most important thing is that Charles was able to translate a vision that I had and make it come out even better." □

MADELEINE CASTAING AT LEVES
continued from page 84

Some of her signatures were boldly eccentric. Artificial flowers were nothing next to her fondness for keeping her dining tables set in perpetuity—whether anyone was expected for dinner or not. Everything on the table in her Paris apartment above the shop had a shell motif: place-card holders, plates and candlesticks. Marine figures proffered sweets from shells balanced atop their heads.

The visitors Castaing received in the last years of her life were as hungry for a look at the famous (and famously dusty) table as they were for her to recount the other life she had led as an art patron who had sat at the same lively Montparnasse café tables as Picasso, Modigliani, Satie, Cocteau and, most important, Chaim Soutine. "Soutine was like someone out of Dostoyevsky, and for fifteen years he practically never left us," said Castaing. "He was inspired by my houses. We offered him lodging with us at Lèves, and it was there that he painted the most important paintings in his oeuvre," including a number of portraits of the patron herself.

Madeleine Castaing's own career came to a halt only a year before she did. Though by 1991 she was no

"I decorate houses the way others paint pictures or write books."

longer decorating, she still manned the shop, which is now run by Laure Lombardini, who joined her as an apprentice in 1957. Seated with her cane in a corner of the boutique, smelling exotically of the Jicky perfume she loved, her smiling mouth outlined in dark red pencil, Madeleine Castaing was more than happy to oblige visitors who expected her to live up to her reputation for playing the coquette. They, in turn, contented themselves with a glimpse of the legend whom Soutine painted and who had a way with rooms like no other. □



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IN THE 20TH CENTURY

AN APARTMENT IN THE CARLYLE

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vorite room," says the wife. "It has that look of Paris years ago."

Georgis recessed the macassar ebony bookshelves in a niche and placed a black-velour-covered sofa of his own design before them. Burnished-leather half-barrel chairs by Viennese architect Josef Hoffmann and an Ethiopian wood chair are set around a straw-topped gueridon by Jean-Michel Frank.

"The furniture is eclectic, but the effect is very clublike," remarks the wife. On one side of the room, a lamp by Georgis rests on a table by Hoffmann; the base, a bronze sea horse, echoes the linear forms of Joan Miró's *Femmes et Oiseaux dans la Nuit*, which hangs nearby. Other Georgis designs include the sconces, of nickel-plated bronze and glass rods, and the wall-mounted tables with nickel-plated bases, which provide an edgy contrast to the older artifacts. At the same time, they echo the silver-leafed desk chairs that the architect designed after those in Bemelman's Bar.

"I've always had an interest in furniture," says Georgis, who spent eight years in the office of Robert A. M. Stern before opening his own practice in 1992. "After all, I grew up in Oak Park. That's where Frank Lloyd Wright left a very visible legacy."

The master bedroom is something of an homage to Wright and his desire to "design everything." The sand-blasted-and-stained-oak bed and bench, the parchment-covered bedside tables and the chair at the dressing table, with its zebra-printed back, attest to Georgis's feeling for exotic materials and strict geometries. "We wanted to create furniture that is related through diverse textures and materials but doesn't look as if it were all part of a bedroom suite," he says.

"Bill has a great interest in detail and an obsession with perfection, and he really understood the essence of the Carlyle," says the wife. "He brought out an overall sensibility that's already in the architecture. When people see the apartment they often say, 'It's very Carlyle.' " □

ANTIQUES

CAMPAIGN FURNITURE

continued from page 106

the Spanish campaign of 1808—a bed, a folding table, chairs and stools—now at Malmaison and the Mobilier National, Paris, shows only slight variations from the simplest of Roubo's designs of the 1770s.

On both sides of the channel there was a new interest in military motifs on furniture. With George Smith's Regency designs of 1808, campaign furniture had become the source for the latest fashion. The Regency period took the field bed from the field and made it into a style, culminating in Rudolph Ackerman's over-the-top 1825 illustration for the bedroom of a military officer, complete with carved and gilded trophies of war, inverted mortars, swords, spears, coronets and statues of Victory and Fame.

The nineteenth century saw two further developments in the construction of campaign furniture: the invention of hollow metal tubing, which contributed to the rise of the metal bedstead industry in Birmingham, and the increasing use of wicker. An example of the latter, the *lit-malle*, a wicker cabin trunk that doubled as a deck chair and a camp bed, was made in Paris in the 1870s, a French version of the Victorian type of traveling furniture that has recently come back into fashion.

> Campaign furniture had become the source for the latest fashion.

Although campaign furniture from before 1800 is now quite rare, later examples have fared much better, particularly English patent furniture and pieces made of metal. Over its history, campaign furniture has displayed an extraordinary variety and range: from the elaborately decorated field beds of the seventeenth century to those eighteenth- and nineteenth-century folding chairs and beds that herald a form-follows-function modernity. □

WOODLANDS LODGE

THE BUSCH FAMILY RETREAT

continued from page 131

family antiques from Germany. Hence, a writhing-root chair by Jerry Farrell and a delicate white-birch-veneered side table by Jean Armstrong are juxtaposed with a marquetry tilt-top table and hall chairs and a Black Forest coat-rack topped by an eagle, the Anheuser-Busch corporate symbol.

Indeed, family mementos abound. Louis Hager's grandmother, who also resides on the estate and is known for her beautiful gardens, contributed a Texas longhorn to use as a vase for flowers. A large wooden rudder from the former Busch family boat, *The Mohican*, became a low table. A dramatic diorama of a scene from James Fenimore Cooper's *The Deerslayer*, a relic from the former Woodlands Museum, is inset and illuminated in a wall of the lodge.

"While we wanted to create a camp-like cabin for two people, at forty-five hundred square feet, it turned out more extravagant than we had first planned; yet it's still true to the simple, open concept," says Tracy Hager. She adds, "It's also a great party house." The outside deck is a popular spot for drinks overlooking a glimmer of Otsego Lake, glimpsed through the treetops.

And when the Hagers want more privacy, they take to the woods. A lean-to beckons atop a private waterfall, a short hike through forests rife with the lingering romance of the "Leatherstocking Tales." Under Louis Hager's direction, the estate has been designated a private wildlife preserve, home to populations of deer, ducks, turkeys and visiting coyotes. He is frequently up in the fields and forests, whether supervising the release of pheasant, stocking the ponds or planning the planting of crops that are cultivated for the wildlife. "I feel it's essential to make my own personal mark on a place that I've grown up with all my life," he says. "And while the construction of Woodlands Lodge was done by my father, I feel that we've added something of ourselves to the property that we love so much." □

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AN ANCIENT THEME RENDERED IN A NEW LANGUAGE

continued from page 119

and shore became an obsession lasting the rest of his life. Years before he made his first watercolors there, Marin was a convinced Cubist who disdained naturalistic representation, but his spiritual affinities lay with Homer. Both loved the rugged terrain of Maine, its craggy coastline and its turbulent sprays defying onlookers to survive their destructiveness. "Here the sea is so damned insistent," Marin wrote, "that houses and land things won't appear much in my pictures." Nevertheless, Marin worked in a thoroughly modernist idiom, generalizing, distorting, reducing and simplifying to telegraph his feelings.

In 1928 Marin returned to oils after decades as a watercolorist, and in the 1930s they became his primary medium. In 1932 he would write to Alfred Stieglitz about his new venture, "In painting water, make the hand move the way the water moves," and Marin reproduced the ocean's restless surface through his repertoire of brushstrokes. Smooth, choppy, broad, curved or diagonal, his marks sculpt or dash across the canvas, exulting in the physicality of paint and emulating the rhythms of waves breaking against sailboats and sandbars. Marin's exuberance, always an outstanding characteristic of his watercolors and prints, manifests itself on a grander scale in the oils.

Whereas the Maine coast became an anchor of Marin's existence, it constituted a series of brief but potent encounters for Georgia O'Keeffe, the arch-landscapist of the waterless Southwest. In her early years with Stieglitz, before she started visiting New Mexico, O'Keeffe was drawn to Maine because the members of her artistic circle, such as Marin, Hartley and Paul Strand, frequently summered there. Beginning in 1920, O'Keeffe vacationed in York Beach, Maine, as prelude to longer stays in Lake George, New York, where Stieglitz's relatives were encamped. Her Maine seascapes, restful harbor scenes in deep, luxurious colors, bespeak a solitude and peace absent from the oppressive family atmosphere of Lake George. Life, as she hinted to a friend in a letter written in 1922, was less encrusted with obligations in New England: "I was in Maine early in the spring—in May—and that was wonderful—right on the ocean before any summer people were there—It was cold—but really wonderful—If I hadn't things that I want to finish here from other years I would much prefer Maine." O'Keeffe, of course, eventually left sheltering coves for wide-open spaces. There she could realize her quest to create living forms "out of the adventure of . . . [one's] spirit into the unknown."

Marsden Hartley knew Ryder, revered him and painted an admirable portrait of him, but no one since Homer has depicted the gathering force of the sea or the waves crushing the shore with as much austerity, power, weight or compression. A native of Maine, Hartley fought against returning to the rural fastness of the Northeast after sampling the cosmopolitan pleasures of New York, Berlin, Paris and Mexico. His bleak outlook and grim sum of experiences—several fishermen who befriended him died at sea, and as an artist he believed he had been "nailed to the cross for an ideal"—suffuse his work. In his ominous late seascapes, human beings are helpless before an indifferent or malevolent nature. If Hartley's vision was as stark as Homer's, his means of suggesting it was indebted to Ryder. Hartley did not necessarily paint objects as they appeared, but rearranged them to suit his mood, in heavily modeled impasto. His massive forms seem hollowed out of the canvas, the waves as granitic as the boulders they are destined to obliterate.

Avery's pictures sing with painterly wit and exhilaration.

An avid summer traveler, Milton Avery left behind a long and lyrical record of his impressions of the American coastline. From the 1920s to the 1960s he painted the water and land in Gloucester, Provincetown, Oregon, California and Maine. The sea renewed Avery, and its rejuvenating quality is mirrored in the benignity of his art; the ocean is not an agent of annihilation but a source of nurture. In an Avery marine, the harbor or shoreline cradles the sea and domesticates it; boats gently scoot across a harbor; and men, women and children bob in the waves or relax on the beach, enjoying a pastoral idyll. Just as people and natural elements are at one in an oasis of easy living, so too do representation and abstraction coalesce through the artist's concern for harmonious compositions transcending local particulars. In Avery's words, "I try to construct a picture in which shapes, spaces, colors, form a set of unique relationships, independent of any subject matter. At the same time I try to capture and translate the excitement and emotion aroused in me by the impact with the original idea." For all the quietude of Avery's temperament, his pictures sing with painterly wit and exhilaration. Quirky patterning, unobtrusive textures, crisp shapes and arbitrary color freshen his imagery.

Whether the outcome reflects the utopian tranquillity of Avery, the contemplativeness of O'Keeffe, the effervescence of Marin, the alertness of Sloan or the desolation of Hartley, the sea urges artists toward introspection. They play the familiar against the unknown and consider where they belong and where they should fear to tread. The American modernists, like those ancient navigators who inscribed "There be Dragons" on their maps to denote the uncharted seas, were not calculating what was visible but exploring their shifting place in the world. The artistic treasure they wrested from the sea was ultimately, as Melville said, "the image of the ungraspable phantom of life; and this is the key to it all." □

ICHIDA TAIRYU-SAN-SO IN KYOTO

continued from page 138

the increasingly important capital of Tokyo—a trip that took a few days and that he made several times a year. A hard-driving entrepreneur, he eventually established the headquarters of Ichida & Co. in Tokyo; the corporation has 1,250 employees today.

But while Tokyo was critical as a commercial center, Kyoto possessed Ichida's heart, and the businessman made plans to retire there. The garden that resulted from his efforts is the only privately owned estate designed by Ogawa to be nationally designated an Important Cultural Property.

Completed in 1905, Ichida Tairyu-San-So shelters eight waterfalls, six or so bridgelike forms, dozens of stone lanterns and pagodas, three tearooms and a lawn area for Western-style entertaining. It is unique among Ogawa's works in that Ichida coordinated construction of his villa and garden in order to maximize their compatibility. The residence was built by Fujikichi Shimada to incorporate two distinct garden views: One embodies the stillness and tranquillity of conventional Japanese landscapes; the other, dominated by curvaceous lines and the rush of a stream, evokes a vivacious sense of movement.

Like three-dimensional picture postcards, both views are framed perfectly by the drawing room and living room windows, respectively. And both reflect the duality of Ogawa's vision, which made him so popular at the time.

The drawing room of the villa juts out into the garden and extends toward the Higashiyama mountain range, located just to the east. The mountains, in turn, are incorporated into the garden view through the use of a time-honored device called *shakkei*, or borrowed scenery, which ingeniously gives the compact scene a surprisingly expansive feel.

The mountains serve as a background for the distinctly serene, more consciously traditional aspect of the garden. Dominated by a large pond and islet, the scenery is reinforced by Ogawa's use of characteristic props, such as a wooden rowboat and water mill. A gushing waterfall, half hidden under a cluster of maple trees, provides an unexpected sound track.

As seen from the living room, Tairyu-San-So, to the southwest, assumes a pointedly different tone. The garden snakes around a shallow winding stream bordered by azaleas and overhung by tilted pines. The stream extends at various junctures into countless tiny tributaries like branches of a tree. Encompassing a lively interplay of oversize rocks, manicured bushes and green mounds, the tableau is a study in the essence of fluidity. It also illustrates one of Ogawa's fundamental principles: Gardens should be allergic to straight lines.

Despite the wide range of vegetation he embraced, however, Ogawa designed the Ichida garden with the placement of stones foremost in mind. "The special quality of the garden lies in the disposition of stones and how they are placed with respect to the water," explains caretaker Kuroda.

Specifically, Ogawa saw the heavy stillness of stones as a contrast to the flow of water. He also viewed stones as a means of bringing visitors closer to the water's surface. Instead of putting in bridges, for example, he opted for *sawatobi*, or stepping stones, so that people could feel the movement of water under their feet. Like so many of Ogawa's other techniques, this notion of nurturing intimacy with nature was unprecedented for its time.

By all accounts, Ogawa's greatest genius was his ability to combine such groundbreaking ideas with a pragmatic understanding of his clientele. "Jihei Ogawa understood the mentality of the men he created gardens for," Kuroda says. Indeed, Japan's economic and social leaders at the turn of the century were eager to dabble in Western customs while enjoying the finer points of Japanese culture. Ogawa's gardens, with their forward-looking, all-embracing vision, provided them with the setting to do both. □





COURTESY GEORGE TOYNBEE-CLARKE

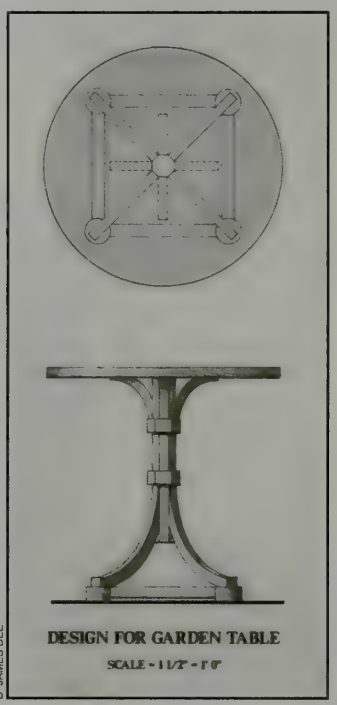
Room Wrapping

After 40 years of dealing in antique French and Chinese wallpapers, **George Toynbee-Clarke** says he has come across the best Chinese wallpaper he has ever seen. Originally installed in a bedroom and dressing room at Harewood House, Yorkshire, which was furnished by Thomas Chippendale between 1767 and 1778, the wallpaper (left) is an idealistic scene of Chinese pleasure gardens in the foothills of a mountain range. Toynbee-Clarke, who specializes in conserving antique wallpaper, was called to the house—which has stayed in the Lascelles family since the earl of Harewood built it in the 18th century—to examine the paper. "I found it wrapped around an 18-foot-long wooden pole in the estate carpenter's workshop," he says. To offset some of the cost of conserving the bedroom's paper, Toynbee-Clarke bought the wallpaper from the dressing room and is selling it for $137,000. This brings to five the number of rooms of antique wallpaper he now has for sale. He also sells wallpapers that he has hand-painted in Hong Kong in the tradition of scenic papers. Toynbee-Clarke Interiors, 95 Mount St., London W1Y 5HG; 171-499-4472.



Easton's Folly

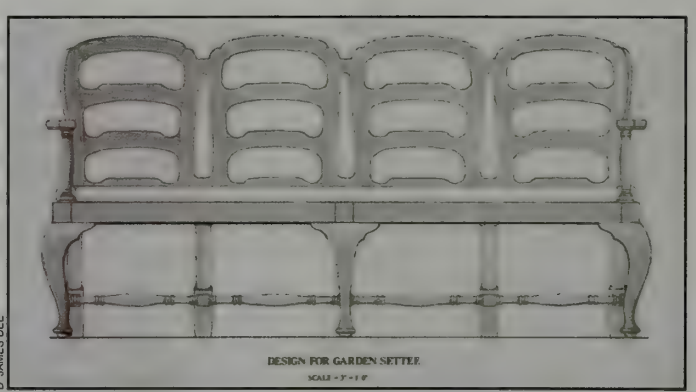
New York designer David Anthony Easton has ventured into the arena of furniture design for the first time in his career. Known for his classic revival country houses and interiors, Easton has created tables (right), planters, an armchair and a settee (below) in white oak for garden use that are being shown at **Folly**, the new SoHo garden shop that Easton has opened in partnership with Susan Lyall. Inspired by garden furniture he had seen at Dumbarton Oaks in Washington, D.C., Easton turned to English country furniture from the William and Mary period for his chair, and calls the settee "two burps of the chair." The shop enjoys such refinements as a fountain room, a Swedish room and cast-iron furniture, stone griffins and marble urns. Folly, 13 White St., New York 10013; 212-925-5012.



D. JAMES DEE

Pre-Modernism

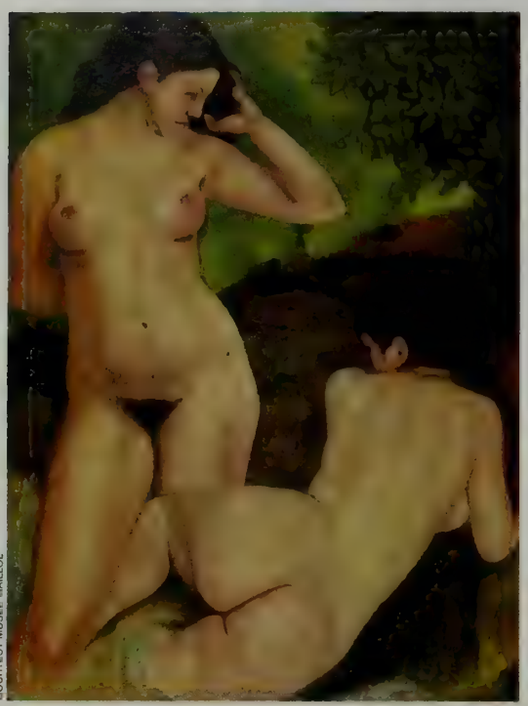
Crosby Studio Decorative Arts in SoHo was created by antiques dealer Richard Weissenberger to "explore the roots of modernism." Covering roughly the period from 1860 to 1910, he has such treasures as an Anglo-Japanese étagère (above) attributed to A. and H. LeJambre that's similar to one in Hartford's Wadsworth Atheneum, a daybed embossed with a panel of nickel and bronze on copper and an English six-panel semicircular vitrine made in 1908 by cabinetmaker H. Davis Richter. Crosby Studio Decorative Arts, 117 Crosby St., New York 10012; 212-941-6863.



D. JAMES DEE

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Maillol's Museum



COURTESY MUSEE MAILLOL

Maillol's *Jeunes Filles au Paysage*

At the age of 15, Dina Vierny began posing for Aristide Maillol, and she served as his model for 10 years. After his death in 1944, she inherited his artistic oeuvre and dedicated herself to opening a museum in his honor. Today Maillol's paintings, sculptures and engravings are at the Musée Maillol, which is housed in an 18th-century Parisian *hôtel particulier* alongside a remarkable collection of drawings by Matisse, Dufy, Picasso, Degas and Bonnard that Vierny has assembled over the years. Her private collection also includes naive paintings by Henri Rousseau, Camille Bombois and André Bauchant, and Vierny has devoted two rooms in the museum to the works of Serge Poliakoff, a Russian artist she discovered after World War II and showed in her art gallery. Musée Maillol, Fondation Dina Vierny, 59–61 rue de Grenelle, 75007 Paris; 42-84-14-43.

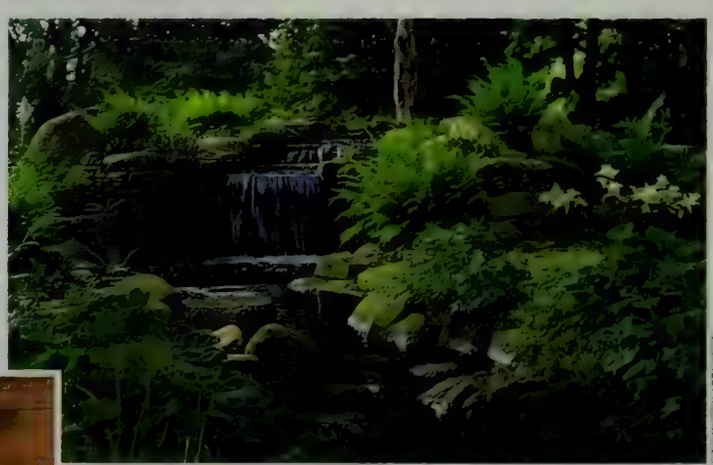


COURTESY SALLY HERSH

Dial S for Sun

In the five years since installing a sundial at West Dean College, Sussex, **Sally Hersh** has received commissions for both wall-mounted and horizontal sundials (above) mounted on pedestals. Her material of choice is Welsh slate, because it doesn't grow algae and the numbers and lines don't disintegrate. Aside from mottoes, monograms, zodiac signs, relief carvings, decorative borders or sunbursts that may be incorporated into the design, Hersh creates her own embellishments. For West Dean College, where she teaches sculpture and lettering, she added pink and blue porcelain dots and diamonds in relief as markers for the solstices. The hour lines are calculated by Hersh's husband, an antique-clock restorer who, with Hersh, travels to the site to take readings. Sally Hersh, Sycamores, School Lane, Lodsworth, Petworth, West Sussex GU28 9DH; 798-861-248.

New York Garden Sources



COURTESY ROCKWATER



Robert Niederlander, Felix Rohatyn, Jason Epstein and other movers and shakers of the Hamptons have a pool or pond by Richard Cohen and Jim Kutz, founders, designers and diggers of **Rockwater** (above). For the past 15 years Cohen and Kutz have been creating ponds, streams, waterfalls and amenities to go with them, such as stone column lanterns and polished bluestone tables with accompanying benches. Rockwater, Box 882, Amagansett, NY 11930; 516-267-3320.

At **Potted Gardens**, Rebecca Cole has painted the walls orange and stocked the shelves with unusual containers (left). Among them are old trunks, garbage cans and washtubs. "Everything, including the kitchen sink—once," says Cole. Potted Gardens, 27 Bedford St., New York 10014; 212-255-4797.

The New York apartment of Merce Cunningham and the late John Cage (*AD*, Nov. 1988) and the Malibu beach house of David Geffen (*AD*, July 1988) are just two of the places where large indoor plants from New York's **Grass Roots Garden** have been seen. Owner Larry Nathanson has special suppliers who train their plants to grow indoors. Among designers who have used them are Melvin Dwork, Bray Schaible and Juan Pablo Molyneux. Grass Roots Garden, 131 Spring St., New York 10012; 212-226-2662.

In the Showrooms



COURTESY LDS



COURTESY SANDERSON

A mirror with a trompe l'oeil frame (above) and a Regency-style chair (below) from LDS



COURTESY LDS

William Morris's log book dated 1864–96 (above) against *Iris* from Sanderson



MARYANNE JOLENSKY

Pollack and Associates' *Butti* and *Butti Print* (above) and *Diamonds* (top)



COURTESY CLARENCE HOUSE

Les Chimères, *Circus Circus* and *La Vigne* (right) from Clarence House

Of note in **Sanderson**'s new showroom (212-319-7220) in New York's D&D Building is the Morris V Collection, timed to anticipate the Victoria and Albert Museum's 1996 retrospective on the work of William Morris, who died in 1896. Sanderson has the rights to Morris's original wood-block wallpaper designs as well as the use of his pattern books. Four newly revived designs are *Fruit*, *Oak Leaf*, *Lily* and *Iris*. *Fruit* has pomegranates and figs with leaves in combinations using cream and red with blue, grass green, aubergine or a deep hunting green. *Iris* has blossoms in blue and pink against a thicket of leaves.

Pollack & Associates (212-421-8755) continues to develop and diverge from its modern style. *Hanabishi* is a woven design of quatrefoil shapes in a raised pile that creates an image of diagonally packed four-leaf clovers. *Butti* is a woven design of large abstract flowers that comes in black on silver, gold or celadon. There is also *Butti Print*, which, despite its name, is a woven pattern of the same flowers but with a softly mottled printed background. *Diamonds*, a woven pattern of stripes with diamond shapes in horizontal rows set into the stripes, comes in 15 different color combinations. *Pietre Dure* is an exquisite pattern both woven and printed of fruits and flowers with the shadings found in the stonework.

A new New York showroom called **LDS** (212-752-7457) features clever reproductions and pastiches of classic design. Most of the pieces come from the James H. Harris Collection, created by an American who lives in India. Among the objects are a Regency-style chair inset with mother-of-pearl; a mirror framed by 22 botanical images painted by hand; and a mirror with a trompe l'oeil frame painted to look like a crimped broad ribbon.

At **Clarence House** (212-752-2890) is *Villa Borghese*, a pure silk fabric with thin horizontal stripes of black, cream and either red, blue, green or coffee with a woven three-dimensional pattern of thick cream-colored lace that gives the impression of being appliquéd. *Les Chimères* is an exact reproduction in silk and cotton of a late-17th-century Lyons silk showing mythical beasts in a landscape of fantastic foliage and sunbursts. *La Vigne* is a large printed Art Déco design of bunches of grapes, each with two stylized leaves, created in 1925 by Süe et Mare. *Circus Circus*, taken from a 1928 fabric found in the Victoria and Albert, has wood-block images of ringmasters, giraffes, elephants, bareback riders and acrobats cavorting on a cream cotton background.

Hinson & Company (310-659-7075) has opened a new showroom at the Pacific Design Center in Los Angeles that is a distillation of ideas developed over the 23-year life of the firm. Some of the lines featured in the series of shops built into the new showroom are Bielecky cane and rattan furniture, Rose Cumming chintzes and Hinson & Company wallpapers and fabrics.

continued on page 146

Tile Intensive





COURTESY PEACE VALLEY TILE

COURTESY PEACE VALLEY TILE

Each time Jed Johnson has given tile maker Will Mead a challenging commission, Mead has come through with his intense palette. Mead's skill as a tile illusionist lies in his glazes. "We've worked up thousands of glazes, and we've reproduced old ones for Jed using his own tile designs." Mead joined the Moravian Pottery and Tileworks before starting Peace Valley Tile. A contract to produce a line of tile glazes for the inheritors of Fulper earned him an introduction to Johnson and such architects as Peter Marino and Michael Graves. Mead also creates his own tiles (above) and is adept at drawing a template of a room and fitting the design to the exact dimensions. Peace Valley Tile, 64 Beulah Rd., New Britain, PA 18901; 215-340-0888.

Platform Pieces

Since 1951 Hisao Hanafusa has been making classic Japanese furniture in New York and selling it in his shop, **Miya Shoji** (right). In addition to shoji screens, Hanafusa makes tables, both low and high, and tatami platforms, and he also creates entire Japanese interiors. The furniture, made with no nails or glue, comes in pale ash but can also be commissioned in cherry, red cedar and other woods. Tucked away among the luminous lightwood furniture in the Chelsea showroom are such Japanese antiques as a *tansu*, a chest with drawers, and a *mizuya*, a low chest with sliding doors. Miya Shoji and Interiors, 109 W. 17th St., New York 10011; 212-243-6774.





Embroidered Lines

"I love Stickley furniture, but much of it has been bought up, so I thought linens might be needed," says Sarah Wildasin, who has introduced a line of Arts and Crafts–inspired linens. First she researched the patterns, many of which she found in the 1906–8 Stickley catalogues. She also gained access to private collections and was able to handle the linens. "Everything I saw was faded, and the catalogues are in black and white, so I had to come up with the colors myself." Wildasin's company, **United Crafts**, produced her first collection of handmade embroidered and appliquéd linens (below) based on Stickley motifs. "Stitch for stitch, they're as exact as one can get. The hems on the napkins are hand-rolled, and I'm using linen from Belgium and cotton floss from France," she says. She also makes a bronze candlestick (left), fashioned after a turn-of-the-century Jarvie design, that is hand-cast and patinated using an 18th-century recipe she found in a book. Naomi Leff and Hedi Kravis have already snatched up some of the tablecloths, napkins, placemats and pillows, which are sold through Wildasin's company, as well as at the Tim Gleason Gallery in New York, the Gamble House in Pasadena and Craftsman Farms in New Jersey. United Crafts, 127 W. Putnam Ave., Suite 123, Greenwich, CT 06830; 203-869-4898.



Restoring Power

An 18th-century Chinese games table made for the export market and decorated with gilt mandarins, an 18th-century Venetian console table and Chippendale mirrors are among the pieces being restored by Timothy Riordan in a Manhattan loft. Riordan, who started his career doing repair and restoration work for Sotheby's and then for John Stair, will come to your home to do polishing or take pieces away to work on them. Timothy Riordan, 312 E. 95th St., New York 10128; 212-360-1246.

Native Weaving

Ramona Sakiestewa, a weaver of Hopi descent who has explored ancient Indian weaving methods and serves as the head interior designer for the Smithsonian's National Museum of the American Indian, has created the Ancient Blanket Series, a collection of six blankets, each inspired by a different Native American design. Made in the tradition of trade blankets, Sakiestewa's works function as tapestries. The set includes *Canyon de Chelly*, from a painted textile design dating from 1247; *Gila*, taken from prehistoric ceramic designs created along the Gila River in New Mexico; *Chiricahua*, which combines ceramic designs from many Indian peoples who traded near Chihuahua, Mexico; and *Petroglyph*, which refers to ancient rock art. The blankets are sold only in sets of six for $350 apiece, and they will appear at six-month intervals. Five percent of the sales will be contributed to the Southwest Parks and Monuments Association. Sakiestewa Textiles, Box 9337, Santa Fe, NM 87504; 505-989-1515 or 800-230-4049.



Gila (above), *Canyon de Chelly* (above left) and *Wupatki* (left), part of the Ancient Blanket Series woven by Scalamandré for Sakiestewa Textiles

Points South

Savvy visitors to Savannah stop in at **John** and **Virginia Duncan**'s shop for Audubon prints, historical portraits, lithographs, books and maps. History professor John Duncan, a 12th-generation southerner, and his wife sell their stock from the first floor of their 128-year-old Second Empire–style house. While the Duncans sell all kinds of maps, including a ca. 1744 copper engraving of North America showing California as an island, they are biased toward the South. Their collection (below) includes 18th-century naturalist Mark Catesby's hand-colored copper engravings of local flora and fauna, starting at about $600, an aerial view of Savannah drawn by Peter Gordon in 1734 showing the streets and public squares in the four wards laid out by the city's founder, General James Oglethorpe (priced at $25,000), and Civil War prints. "Portraits of Robert E. Lee are the most sought after. They're still fighting that war in Georgia," John Duncan quips. V. & J. Duncan, 12 E. Taylor St., Savannah, GA 31401; 912-232-0338.





Escape to New York

Most antiques dealers escape to the quiet countryside. In the case of **Molly Anthony** and **Michael Hayes**, whose Haupts Bridge Antiques (*AD-at-Large*, Feb. 1992) was housed in an 1830s stone cottage overlooking the Delaware in New Jersey, the country was a little too peaceful. So they have moved back to New York and opened an antiques and interior design shop offering European pieces to such designers as Mark Hampton and Mario Buatta as well as selling fabrics to the general public.



The pair have decorated their New York atelier (right) with a celadon taffeta drapery against a backdrop of white and gold to complement the Neoclassical and Biedermeier antiques. "It's more formal than our other shop," says Hayes. Among the selection are a Biedermeier pedestal table with a tiger-birch top, Pompeian Revival panels from an antique screen, a ca. 1830 French chandelier made of emerald crystals, and French bronze-doré and marble accessories. On the decorating side, they have Scalamandré silks, chenilles from Kirk Brummel and Old World Weavers, Brunschwig & Fils and Manuel Canovas fabrics. Anthony & Hayes Design Associates, 1030 Lexington Ave., Suite B, New York 10021; 212-734-5666. □

READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue.

Pages 24–32:

Betsy Rosenfield Gallery
212 West Superior Street
Chicago, Illinois 60610
312/787-8020

Gerold Wunderlich & Company
50 West Fifty-seventh Street
New York, New York 10019
212/974-8444

Horwitch Newman Gallery
4211 North Marshall Way
Scottsdale, Arizona 85251
602/945-0791

Joseph Rickards Fine Art
P.O. Box 20006
New York, New York 10011
212/924-0858

Newspace, Los Angeles Inc.
5241 Melrose Avenue
Los Angeles, California 90038
213/469-9353

Sherry French Gallery, Inc.
24 West Fifty-seventh Street
New York, New York 10019
212/247-2457

Tatistcheff & Company Inc.
50 West Fifty-seventh Street
New York, New York 10019
212/664-0907

Pages 52–61:

Gwathmey Siegel & Associates Architects
475 Tenth Avenue
New York, New York 10018
212/947-1240

Bennett and Judie Weinstock
2026 Delancey Place
Philadelphia, Pennsylvania 19103
215/735-2026

Pages 62–71:

Dennis Hague and Associates
8271 Melrose Avenue
Los Angeles, California 90046
213/653-4700

Harold Zellman & Associates
1310 Abbot Kinney Boulevard
Venice, California 90291
310/392-8891

Helen Stulberg Affaires of the Garden
425 Comstock Avenue
Los Angeles, California 90024
310/474-1186

Pages 72–77:

Silvio Cattarinich
Anticaita Arredamenti
Via delle Ginestre
07020 Palau, Italy
39-789-70-84-79

Pages 78–85:

Madeleine Castaing
21 rue Bonaparte
75006 Paris, France
33-1-43-54-91-71

Pages 86–93:

William T. Georgis, Architect
41 Fifth Avenue
New York, New York 10003
212/529-5153

Pages 94–101:

Appleton & Associates, Inc.
220 Main Street
Venice, California 90291
310/399-9386

Pages 102–107:

Camoin
9 quai Voltaire
75007 Paris, France
33-1-42-61-82-06

Kentshire Galleries, Ltd.
37 East Twelfth Street
New York, New York 10003
212/673-6644

Michael Connors Inc.
150 Thompson Street
New York, New York 10012
212/473-0377

Michel Meyer Antiquaire
24 avenue Matignon
75008 Paris, France
33-1-42-66-62-95

Ross Hamilton Limited
95 Pimlico Road
London SW1W 8PH, England
44-1-71-730-3015

Perrin
3 quai Voltaire
75007 Paris, France
33-1-42-60-27-20

Pages 108–113:

Howard S. Slatkin Inc.
800 Fifth Avenue
New York, New York 10021
212/758-6870

Pages 114–119:

Grace Borgenicht Gallery
724 Fifth Avenue
New York, New York 10019
212/247-2111

Hirschl and Adler Galleries Inc.
21 East Seventieth Street
New York, New York 10021
212/535-8810

Joan T. Washburn
20 West Fifty-seventh Street
New York, New York 10019
212/397-6780

Kraushaar Galleries, Inc.
724 Fifth Avenue
New York, New York 10019
212/307-5730

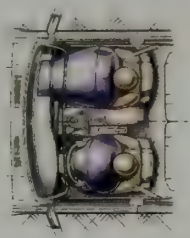
Martha Parrish & James Reinish, Inc.
25 East Seventy-third Street
New York, New York 10021
212/734-7332

Pages 120–125:

Kathleen Coville Marr Interiors
195 Fern Street
West Hartford, Connecticut 06119
203/233-1100 □

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August

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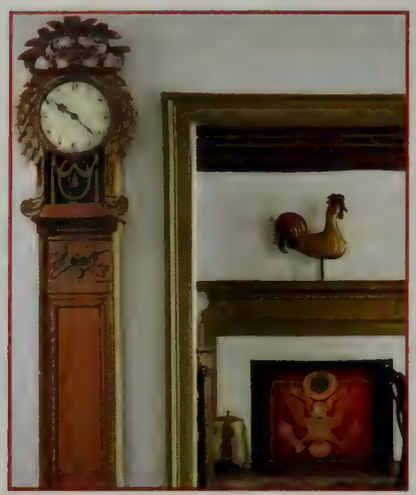
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ARCHITECTURAL DIGEST



COVER: The view from the entrance hall to the dining room in collector Billy Pearson's 1730 Kingston, New York, residence includes a country French grandfather clock, an embroidered fire screen and a 19th-century rooster weathervane. Photography by Billy Cunningham. See page 112.

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Rock Musician Perry Farrell's Southern California Base
Architecture by Steven Ehrlich, FAIA
Text by Michael Webb/Photography by Alan Weintraub

continued on page 6



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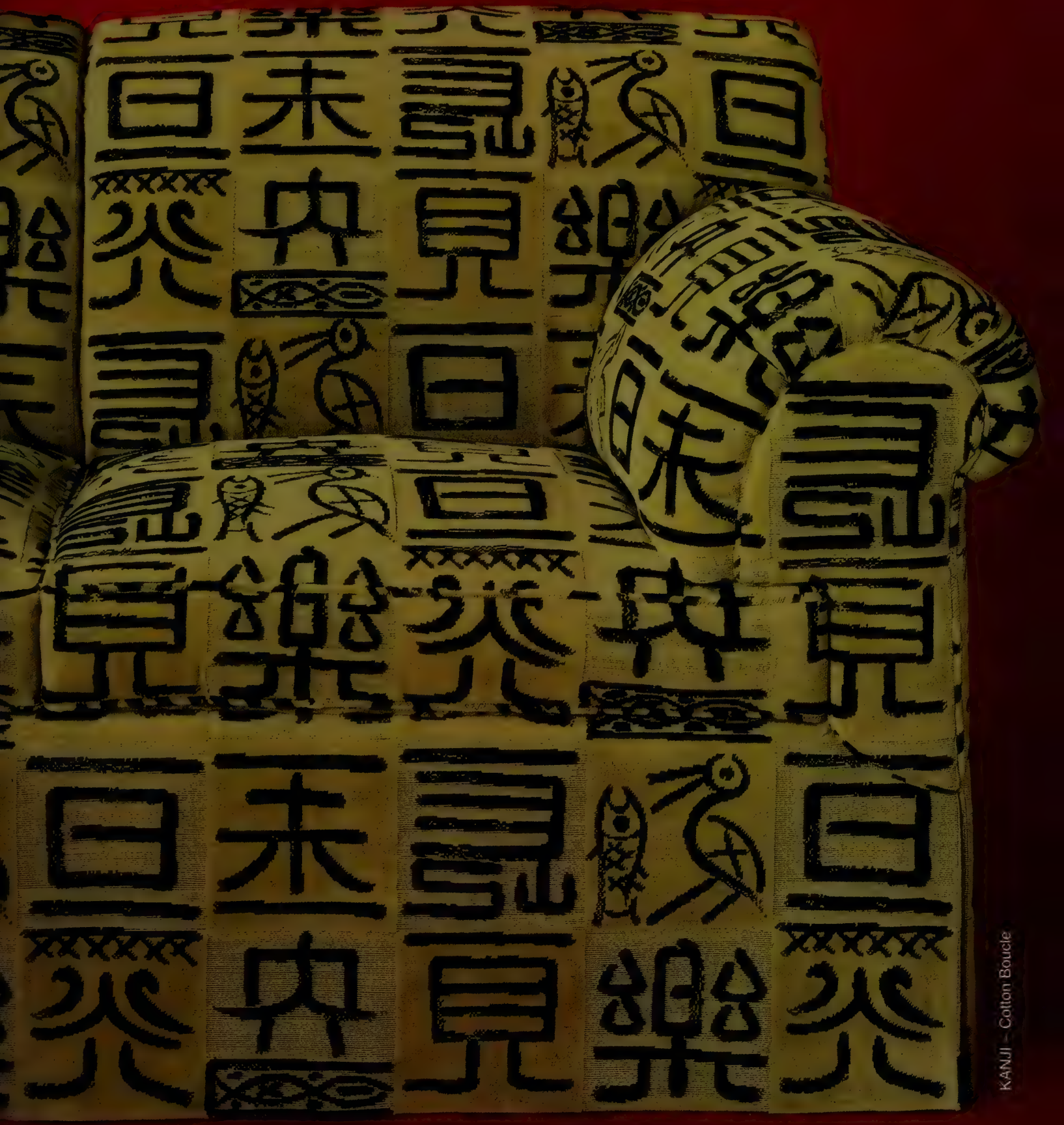
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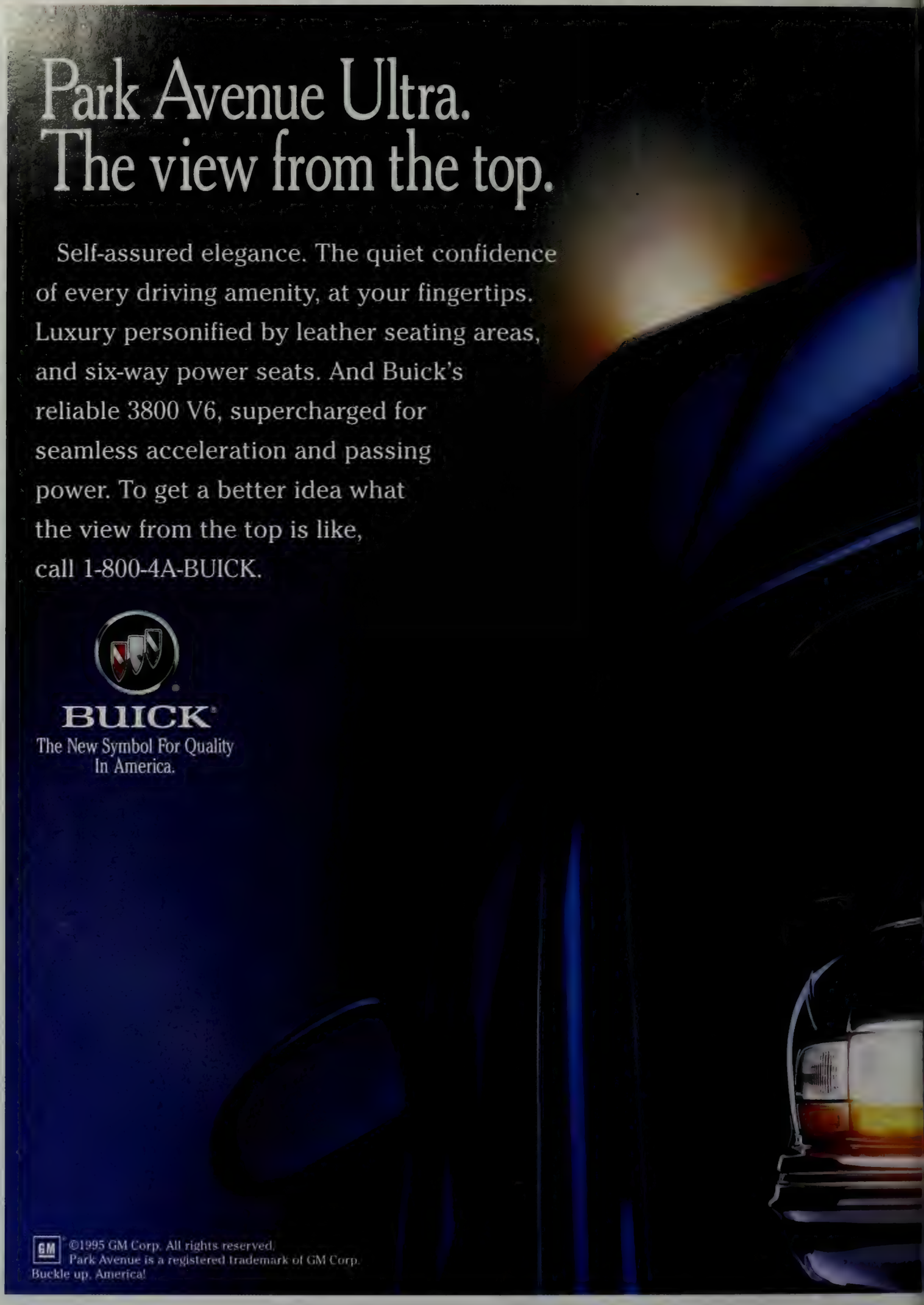
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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6300 Wilshire Boulevard, Los Angeles, California 90048.

All I have to say about your April 1995 issue is . . . wow! Every single article was thoroughly captivating. Especially noteworthy was "Polynesian Dreams at Hana Iti." I enjoyed reading this piece and familiarizing myself with Hana Iti and its surrounding area, which is absolutely breathtaking. Thank you for the tour.

Lynda R. Manaster
Beverly Hills, California

Your "Production Values in Los Angeles" cover story (April) was especially gratifying to us, since the Italian four-poster in the guest bedroom is the product of Patina designer and founder Ann Graham's creative mind and the talents of our Italian frame makers, carvers and artists.

Waverly Graham
President, Patina
Atlanta, Georgia

As an avid fan of your publication, I want to thank you for the article in the April edition titled "Historic Houses: The Breakers." I'm a native Rhode Islander, and it brought back many remembrances of days well spent in that beautiful place by the sea called Newport. Many thanks, and keep other stories on historic homes coming in future issues.

John Barclay
Saco, Maine

What a delightful surprise to see The Breakers featured in your April issue. Newport is one of my favorite touring destinations, owing to its "cottages." I wish to express my gratitude to the Preservation Society of Newport County for its wonderful efforts to maintain and continue to educate us about these Gilded Age treasures. Thank you, *Architectural Digest*, for providing such a tantalizing glimpse into a past we can still enjoy.

Elizabeth E. Krawczyk
Grand Island, New York

Congratulations! You delighted me not once but twice. When I was a very young child in London, my grandmother used to take me to Chiswick House (Architecture, January 1995). And now you feature the great Sir Alfred Munnings (AD Travels, April). During World War II my mother purchased a signed charcoal drawing of a young lady, dated "1902, Paris." In a letter Sir Alfred Munnings states, "Yes, I did this in Paris at Julien's studio." Thank you for bringing great joy to a lady who loves your magazine.

Joyce S. Young
Las Vegas, Nevada

In your April issue you profiled a home in Rancho Mirage, California ("Rhythms of the Desert"). The photograph of the breakfast area included an elegant black sculpture that had been "found in Taos." It is titled *Worn Metate* and was made by Abiquiu, New Mexico, sculptor James Kempes. Thanks for another lovely issue.

Lesley Poling-Kempes
Abiquiu, New Mexico

I'd like to share my Mono Indian family's thoughts on the subject of American Indian basket collecting (Antiques Notebook, April). Surely there can be no better experts than they. My mother-in-law still cooks acorn flour and water in her grandma's cooking basket, and a great-great-grandma's century-old coiled rattlesnake-design basket is still used. I admire other private and museum basket collections, but the use to which our baskets are put suggests another dimension of the American Indian culture. "If something's not used, it will die," my husband says. Hasn't that happened to the technique of basketry? Since basket weavers learned they could make thousands of dollars weaving for sale, the "art" has almost disappeared.

Judy Lee
North Fork, California

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PEOPLE ARE THE ISSUE


KENNETH HOLANT

Next month's issue is twice blessed. First, it's dedicated to design around the world, taking readers into exotic houses in such far-flung places as Brazil, Kenya, India, Turkey, Japan and Indonesia. We even visit Francis Ford Coppola in Belize. Second, the issue features The AD 100, a special section listing the top one hundred international designers and architects whose work has appeared in our pages. Along with information about each firm and its design philosophy, the entries include portraits and photographic examples of the firms' work. Like our first editions of The AD 100, which appeared in 1990 (interior designers) and 1991 (architects), the new combined listing serves as an invaluable reference guide while also providing direct access to some of the world's premier talents. Who's in the latest edition of The AD 100? Pick up the September issue and have a look for yourself.

Paige Rense *Editor-in-Chief*


DURSTON SAYLOR

Thad Hayes

A Manhattan Landscape

"I've gone for years without having any work outside New York, and now the majority of my projects are in the country," says designer Thad Hayes. "Most people associate me with a refined urban look, but these projects are definitely not urban—they're more like refined country. People are much more relaxed about doing a country house, no matter what their budget. They don't get so stressed out if the carpet is a shade off or if something goes astray." While he was designing a couple's Manhattan penthouse, however, the wife didn't obsess about details, Hayes says. "If something wasn't working, she'd let it go. These days, my clients are trying to be aware of conserving resources and recycling. They want to know where the wood is from, what's in the paint and if it's organic. Ten years ago no one except aging hippies would have asked those questions." *See page 54.*


ALAN WEINTRAUB

Michael Vincent

An Eastlake Aesthetic

"I had a big French armoire and was going to go with a country French look," says designer Michael Vincent of his Berkeley, California, apartment. But the Eastlake-inspired interior he ended up with—complete with black-lacquered walls and beveled-mirror paneling—couldn't be further from his original vision. After acquiring one Eastlake piece, says Vincent, he just kept going. "I found everything locally," he says. "I bought a lot of things at Jack's in Berkeley. The stuff there goes very fast, and you have to keep an eye on the place constantly. I also found things at Ohmega Salvage and the Ashby Flea Market. Although I put together the apartment in only three years, visitors assume it's a collection that's been built over a lifetime. They think I just found a wonderful Victorian and restored it." *See page 62.*


SHIRLEY SUN

Daniel Solomon
Terry Hunziker

Mining the Architectural Traditions of Telluride

Daniel Solomon's first institutional project—a passively cooled outdoor funeral chapel and mausoleum in Houston that is scheduled to begin construction this fall—might seem like a radical departure from a practice based on single-family houses, multiple-family housing and urban planning. The architect and University of California, Berkeley, professor of architecture notes, however, that his aim for the Texas commission is consistent with that for all of his projects: "to determine the particular qualities of a place and reinforce what makes it special." Solomon resists "the very powerful forces that would have all towns and cities look alike," he says. "Climate is a lot of what sets regions apart, and I'm against obliterating it. My intention in Houston is to create an experience of weather, time of day and season different from what their sealed, air-conditioned spaces can provide." For a house Solomon recently designed in Telluride, Colorado—furnished by interior designer Terry Hunziker—he applied a similar rationale and there too "found a way of making the building resonate with its distinct environment." *See page 68.*

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continued from page 16



DURSTON SAYLOR

Jed Johnson
Samuel White

Bonnie Dune Revisited

"The wife and I met when I was renovating the Pulitzer Fountain outside the Plaza Hotel, and she said she liked the way I worked with water," says architect Samuel White, who was hired by a couple to design a fountain for their Pound Ridge house and then to renovate the residence. They went back to White when they acquired Bonnie Dune, a historic house in Southampton. Designer Jed Johnson says, "Curiously, the exterior was complete with original detail, while the interior had none except in the mantelpieces. So I worked with my longtime collaborator, architect Alan Wanzenberg, to develop interiors that incorporated a serious historical perspective as well as humor." The wife, now a restoration veteran, notes, "My husband and I have established one ground rule: Each party can have absolute veto. As a result of being so empowered, we never use it. We've done one major renovation and one restoration. Next it's time to start from scratch." *See page 74.*



Deeann and
Alfred Baldwin



ED GROSS

Suzanne Roberts

In the Shadow of the Grand Tetons

Deeann Baldwin still remembers the summer she and her husband, Alfred, set off in search of a western retreat. "We spent about a month driving around the West, and then we came upon land at the foot of the Tetons in Wyoming. There wasn't a house on the site. There wasn't even a *road*." "We made an offer on the property the next day," says Al Baldwin, "and built the house out of pines that had been part of a standing dead forest we purchased from the U.S. Forest Service." After a dozen or so years at the house, the couple decided to modify it. Designer Suzanne Roberts helped reshape the interiors, sandblasting yellowed pine surfaces and expanding the windows. The couple say they never tire of the view. "In fifteen minutes the sky can change completely," says Deeann Baldwin. "Wyoming is a land of great extremes." *See page 82.*



GEORGE OBREMSKI

MARY E. NICHOLS

Carleton Varney
Daniel S. Parker

A Tropical Palette Keyed to Diamond Head

"I've always had a relationship with Hawaii," says Carleton Varney, who, along with Daniel S. Parker, redesigned Jun Gi and Eul Sun Hong's 1940s Mediterranean-style villa at the foot of Diamond Head in Honolulu. "I've done the largest hotel in Hawaii and the smallest, the Sheraton Waikiki and the Hotel Lanai, respectively. In the sixties all the hotels were replacing marble floors and countertops with plastic laminate, and we were doing the reverse. Later, all the laminate was replaced with marble. The Hawaii of my fascination has always been the simple Hawaii, the way it used to be." *See page 88.*



DEREK FELL

Ninetta Herbert

Gardens: La Casa Pacifica

"We spend most of our weekends in the lathe house just digging in the dirt," says Ninetta Herbert of the oceanfront retreat—previously owned by President Richard M. Nixon—she and her husband, Gavin, share in San Clemente, California. The couple own Roger's Gardens in Corona del Mar, and both were passionate gardeners even as children. Ninetta Herbert learned from an Irish grandmother, her husband from a grandmother with land in the San Fernando Valley. His first business was a roadside fruit stand founded when he was twelve. "It was wartime and there was rationing," explains Gavin Herbert. "My you-pick-'em apricots were a great hit." Every year the Herberts travel to London's Chelsea Flower Show, which they consider the best in the world. "Because we're in the business, we're able to get in before the crowds," Ninetta Herbert says. "We see it even before the queen gets there." *See page 100.*



HAYNIE RUTHVEN

Noelle
Campbell-Sharp
Alfred Cochrane

Portrait of the Artists in Ireland

"The project is about repopulation, about the cultivation of artistic talent, about putting South Kerry on the cultural map and keeping it there," says Noelle Campbell-Sharp, who, with the help of a friend, architect Alfred Cochrane, has transformed the abandoned Irish village of Cill Rialaig into an international artists' retreat. "A local builder wanted the stones, and the ruins in the old village would have virtually disappeared overnight. The first thing we did was create an ad hoc steering committee. Then it was up to patron schemes, raffles, auctions and fund-raisers. We were quite successful, because the idea of the artists' retreat was very novel." *See page 106.*

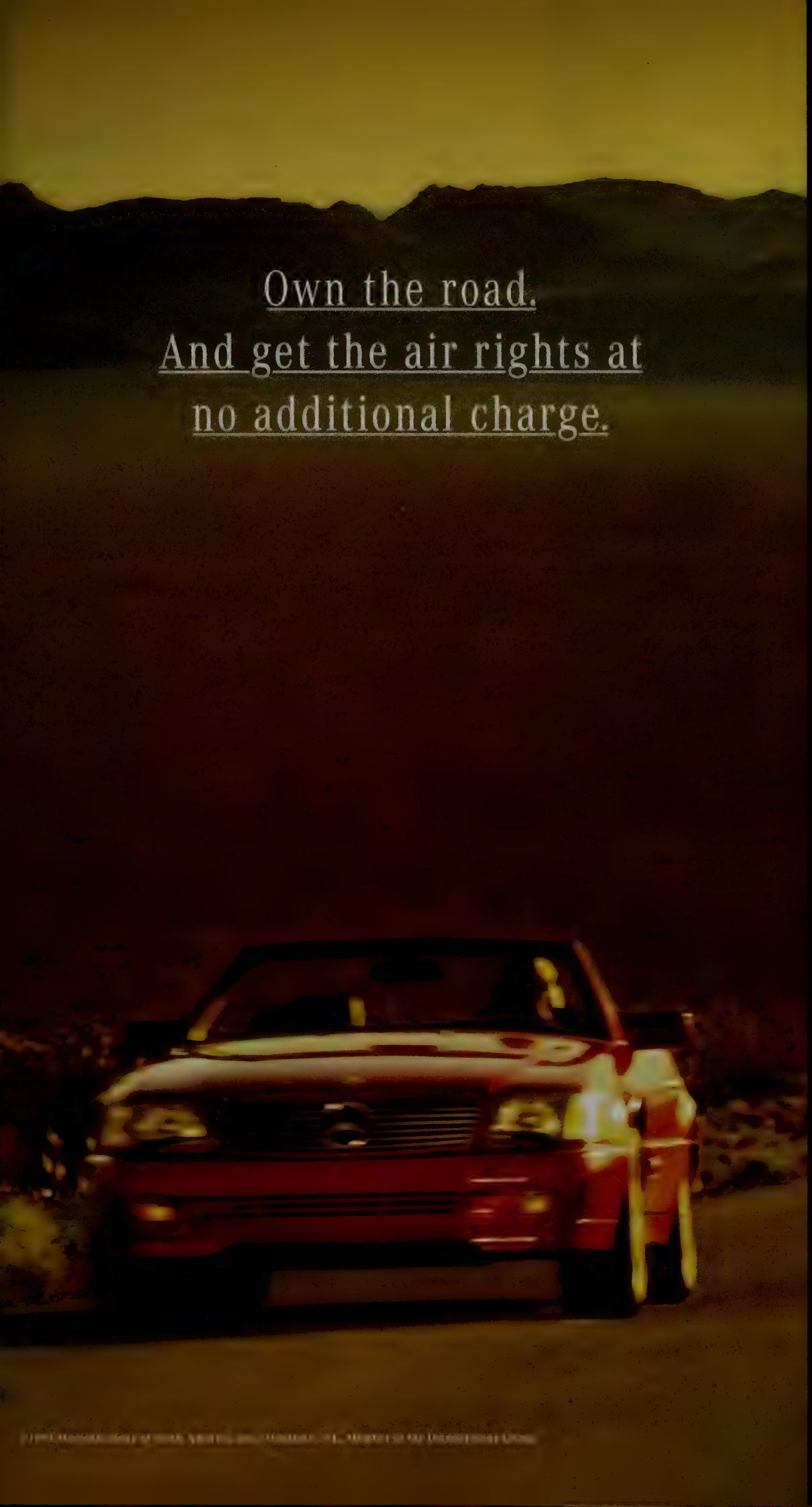


Billy and
Margaret Pearson

Kingston Colonial with a Twist

When Billy Pearson decided just where to put each piece of artwork and furniture in his Kingston, New York, residence, he did it from his house in Dordrecht in the Netherlands. What's more, he hadn't even seen most of the collection in more than eight years. "I had the contents of several houses I'd

continued on page 22



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12. Renaissance dore' bronze clock
13. 3 piece Egyptian Revival bronze & marble clock set Clock: 28"H x 21"W
14. Victorian cast iron fencing, signed and dated 1887. 160 feet

continued from page 20

owned in California in three different storage spaces," says Pearson. "I didn't have any lists or records. I saw the things in my mind's eye, and looking at a layout of the Kingston house, I knew where each one should go. We ended up putting everything exactly where I'd drawn it. The only problem was the corner cupboard in the dining room—the ceiling was too low, so we had to remove the pediment." In the gardens, however, Pearson and his wife, Margaret, ran into bigger surprises. "Our landscape designer, Victoria Coyne, discovered an enormous buried stone with a hand-carved design on it. Her husband, Wayne, engineered a way to get it out. We rolled it onto round posts, like when the Egyptians were building the Pyramids." Although the millstone they unburied dates back to the seventeenth century, Pearson says, "It could have been a Henry Moore—it's as modern as any great modern sculpture." *See page 112.*



Yves Noiré
Caroll Bertin

Stone Diaries in Provence

Artists Yves Nioré and Caroll Bertin have found peace in their renovated shepherd's house in the village of Tourtour above the French Riviera. "If you're as cut off as we are here," Bertin says, "it's all the more important to have a place that really suits you. Yves and I decided a long time ago to live deep in the countryside, and we spent the first years of our marriage restoring a complete ruin in a much more isolated part of France without any outside help. After that, nothing seems too difficult or lonely, and we've always had the company we need from our two children and the friends who come down to recuperate from the city. The blessing of a life like ours is that we have all the time we need to get on with our work." *See page 126.*



Steven Ehrlich
Perry Farrell

Venice Vibe

Steven Ehrlich has managed to achieve what few parents of teenagers ever do: By virtue of the fact that he designed a Venice, California, house for rock musician Perry Farrell, his fourteen-year-old daughter, Vanessa, and her friends, he says, think he's "cool." Yet for Ehrlich, who is "a big champion of artists and architects putting their talents together and the process that evolves from that," the Farrell commission represents more than a foray into the realm of the young and the hip. "The house marked a terrific collaboration—there was good chemistry between Perry and me. When it comes to working with creative people, I'm very aware of how important it is to embrace the unexpected and allow into existence the kind of ideas that don't tend to surface in, say, board meetings. Perry responded intuitively, always reacting with amazing sensitivity to the widest range of issues." *See page 132.* □

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PORTRAIT: SIR NORMAN FOSTER

ENGLAND'S PREEMINENT ARCHITECT TAKES ON HOUSES AND HIGH RISES

By Michael Webb



IAN LAMBOT



IAN LAMBOT



MICHAEL HOWES

"Some magic, some humanity," says English architect Sir Norman Foster (below, in his London penthouse apartment), is what his architecture is meant to elicit. The modernist master, whose firm's commissions are among the world's largest structures, speaks of his "passion for doing modest, very small projects."

"My houses are quite different from each other," Foster notes, "but all have a range of spaces from expansive to intimate—and a sense of drama." TOP LEFT: Foster recently completed a residence sited on a volcanic Japanese coastline. The post-and-beam structure sits on a concrete slab, which is raised for a floating effect. LEFT: The main living area of the open-plan house can be partitioned with sliding screens. Controlled skylighting, along with a wide deck and a projecting roof plane, provides a strong indoor-outdoor orientation.

The structures that inspire me are those at the cutting edge of technology," says English architect Sir Norman Foster, a leading pioneer of the international high-tech aesthetic. In the Foster pantheon, the Eiffel Tower and the Palm House in Kew Gardens share space with the Los Angeles postwar icon Eames House, the Cape Canaveral Assembly Building and the experimental aircraft known as the Gossamer Condor.

Foster, the winner of the American Institute of Architects' 1994 Gold Medal, says he likes to be thought of as "perhaps an innovator" as well as an architect. He is constantly searching for better, more economical ways to build —whether it's a private house or a major commercial or civic commission such as the new Hong Kong airport. The late Buckminster Fuller, a collaborator and mentor, once praised Foster's 1978 Sainsbury Centre for the Visual Arts and then asked: "How much does the building weigh?" Foster had to admit that it was more than he would have liked.

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ENGLAND'S PREEMINENT ARCHITECT TAKES ON HOUSES AND HIGH RISES

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JAMES H. MORRIS

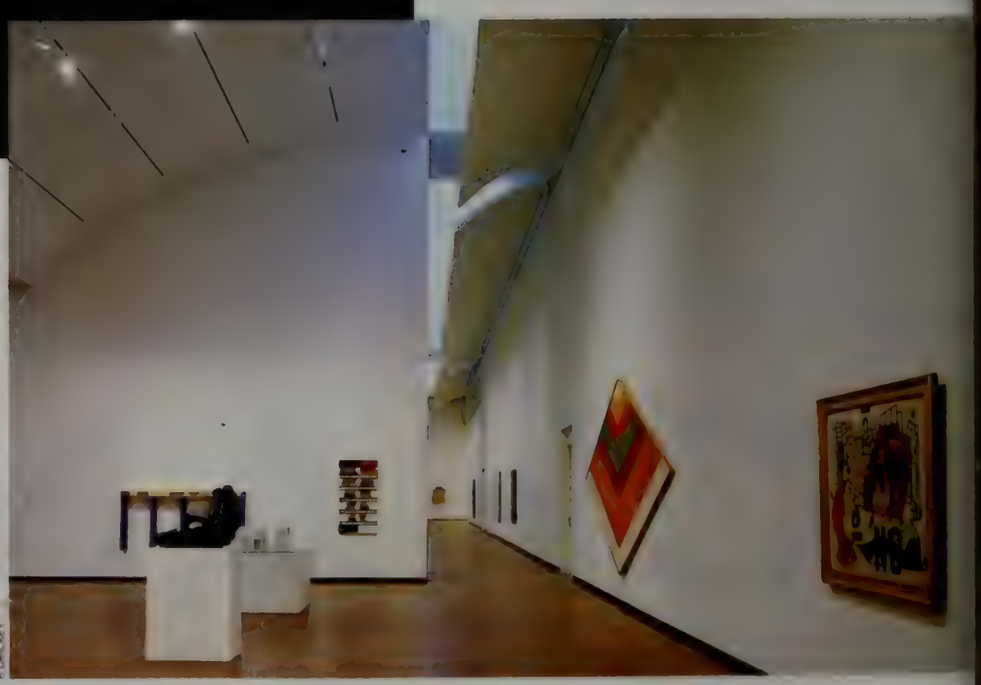
In the design of his more recent projects, among them the Hongkong and Shanghai Banking Corporation headquarters in Hong Kong, Stansted Airport in England and the telecommunications tower in Barcelona, Foster has managed to eliminate such excess bulk. What's more, a passive-solar office building in Duisberg, Germany, is so energy efficient it actually generates more electricity than it uses.

Foster was born in 1935 in Manchester, England, and was educated, with his fellow Englishman Richard Rogers, at the Yale School of Architecture. The two friends and their architect wives set up a practice in a two-room London apartment in 1963. Team 4 lasted less than five years, but the partners built several seminal houses that laid the foundation for later triumphs (Rogers is best known for his Centre Pompidou in Paris, designed with Genoese architect Renzo Piano, and for his Lloyds of London headquarters). "We learned a huge amount," Foster says, "thanks to trusting friends and relations who were our guinea pigs. One of our clients, for example, was then a struggling solicitor. He's now a famous judge and has kept the



P. DRICKEY

"It's important to articulate an addition so that it is sensitive to the past without mindlessly aping it."



P. DRICKEY

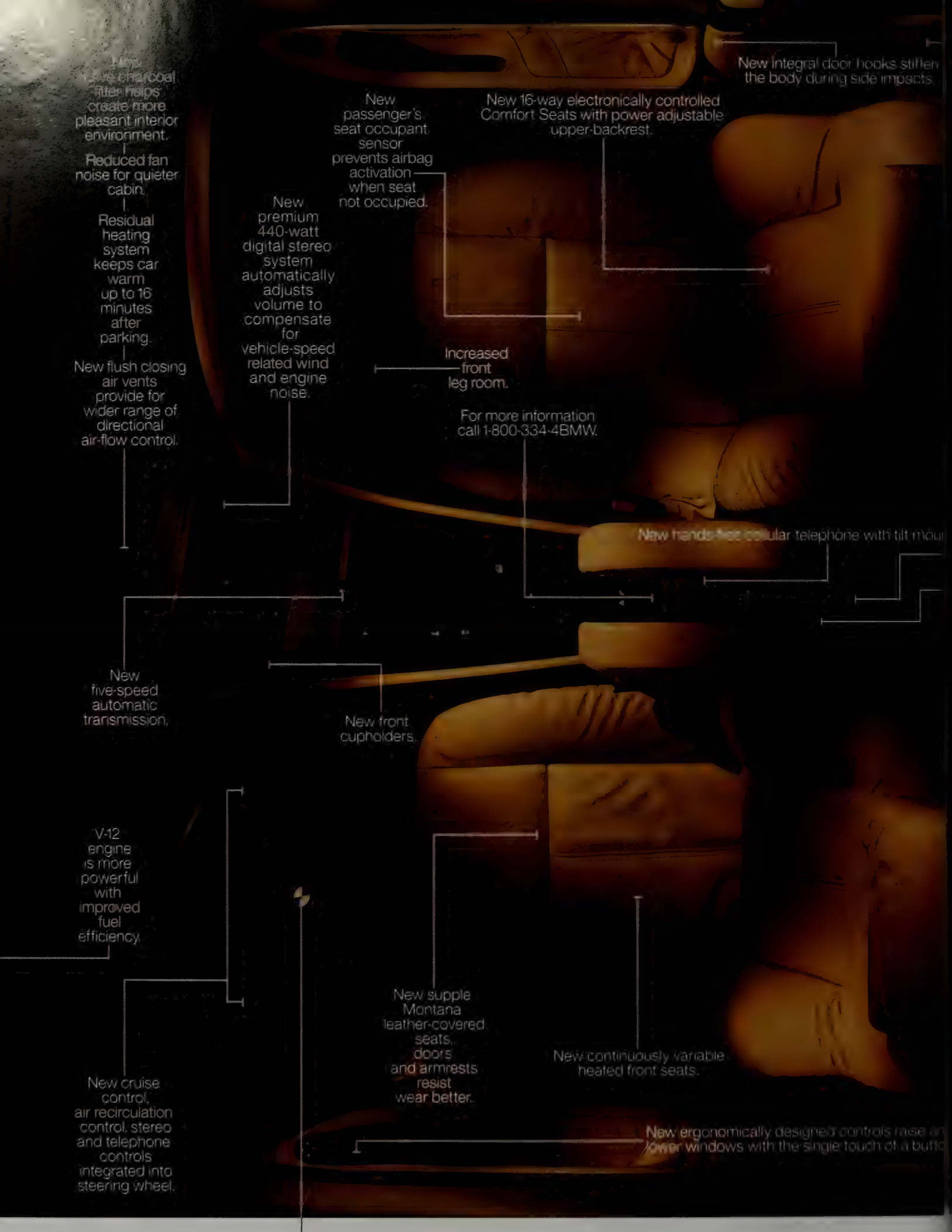
"The function of architecture is to recognize all the senses and accommodate them," Foster says. TOP: The Miesian formality of his Carré d'Art in Nîmes is a direct response to the adjacent ancient Roman temple. Out of respect for the fabric of the city, Foster situated half of the exposed-frame contemporary art center below ground. ABOVE: The 1994 addition to the Joslyn Art Museum in Omaha, Nebraska, is Foster's first built commission in the United States. The minimally articulated new wing, at right, "defers to the monumental simplicity of the original design." RIGHT: Each of the museum's Foster-designed galleries features a vaulted ceiling and natural lighting.

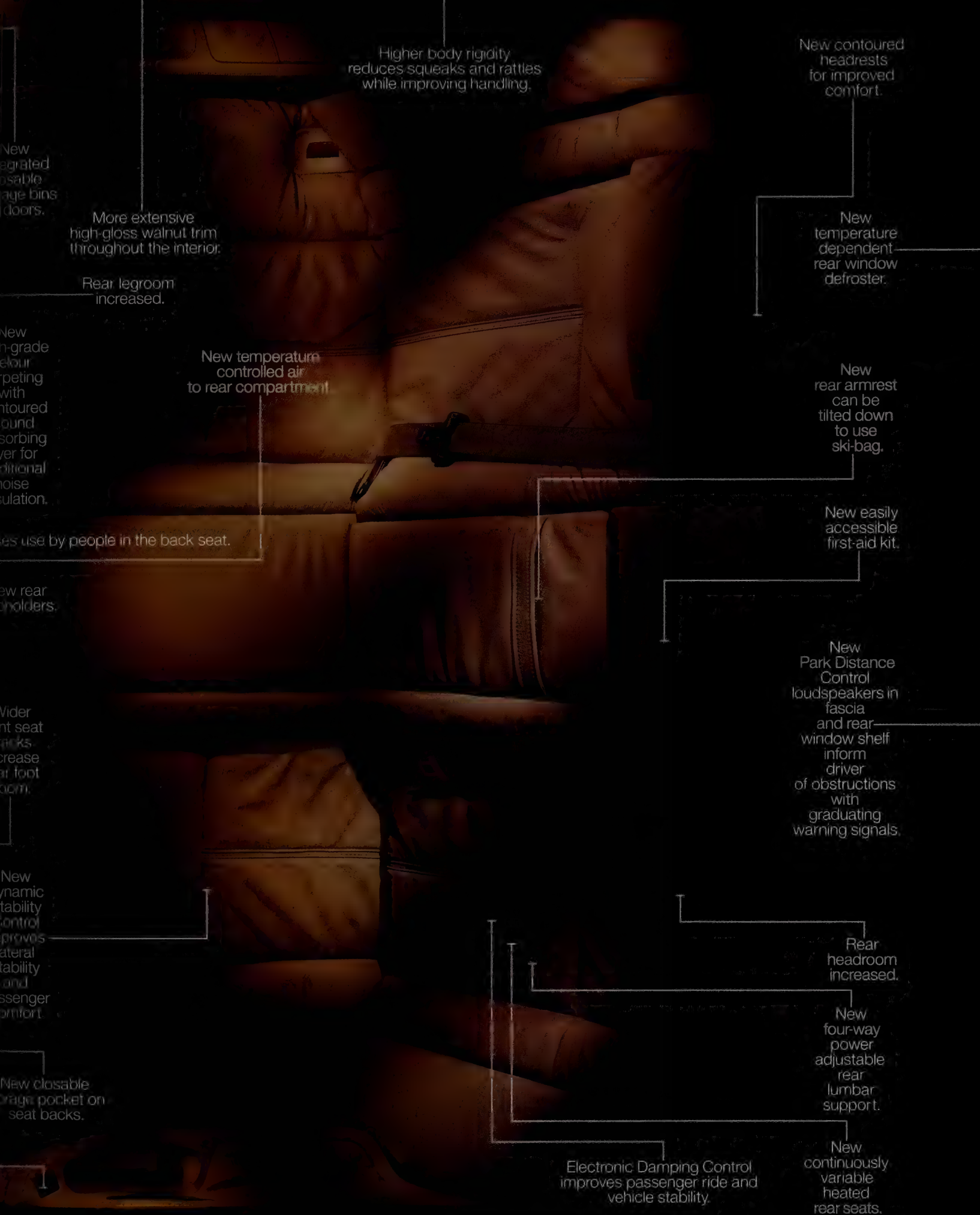
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BRITAIN'S PREEMINENT ARCHITECT TAKES ON HOUSES AND HIGH RISES

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IAN LAMBOT



IAN LAMBERT

ABOVE: Generally regarded as the definitive skyscraper of the last decade, the 1985 Hongkong and Shanghai Banking Corporation headquarters is one of the buildings most identified with Foster. Six years in the making, it required two years of wind-tunnel studies alone and three months to find a concrete to resist Hong Kong's humidity. RIGHT: The atrium illustrates the precision engineering that, having been used in the aircraft, defense and nuclear industries, was applied to a commercial structure for the first time. Comments Foster: "High technology is not an end in itself but rather a means to social goals and wider possibilities."

different directions and levels. The rooftop planting has long since matured, softening the bold concrete structure and rooting it snugly in the site.

In 1990 Foster received a knighthood by the queen. He renamed his practice Sir Norman Foster and Partners in recognition of a team effort that now extends around the world, with branch offices in Europe and Asia. A majority of the 214 architects, engineers and support staff work in London in a lofty, open-plan studio. It runs the length of a mixed-use block that the firm designed in the 1980s on the south bank of the Thames, its expansive windows framing the river and a colorful suspension bridge. This office never closes;

tiny mews house we designed for him as a guest cottage. Each house was specific to its site and to its owners' personalities, and each was designed to achieve privacy and exploit views on a confined lot."

One of the early houses, at Creek Vean in the far west of England, was commissioned by a couple who wanted a place to display their contemporary art collection and to enjoy a panoramic vista of the creek and estuary where they sailed. Team 4 gave them more: a house that extends along a hillside and opens up, inside and out, to views from

at least a few staffers are there at all hours—building models, racing to meet competition deadlines, sketching ideas.

Foster joins his colleagues whenever he returns from far-flung job sites and presentations (for shorter jaunts, he pilots his own plane). His second wife, Sabiha, is a director of the firm, and their residence, which sits above the office and five stories of apartments, is a two-story penthouse incorporating terraces and a reflecting pool.

"I'm an urban creature," says Foster. "The idea was to embrace the view towards the river and the city. When

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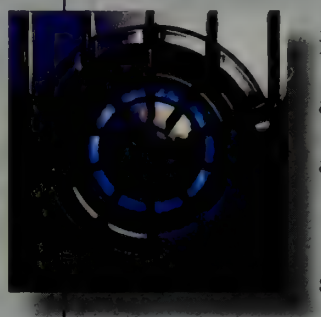
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ENGLAND'S PREEMINENT ARCHITECT TAKES ON HOUSES AND HIGH RISES

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you're high up, you look down on the rooftops; we're at that magical level where you are most aware of the skyline, of the constant changes of the light and seasons. The other places I've lived were conversions. This house is about us, and it's totally malleable, like a lump of clay. It's in the nature of a house to evolve. People change and develop, and a house can adapt to that."

Adapting larger buildings is a Foster trademark, and he is specifically known for his skill in matching new to old. Successes include the airy steel-and-glass library/art pavilion he built as a neighbor to the Roman temple in Nîmes; a conservatory that extends a classic modern house in London; and a major new wing (clad in pink marble to complement the existing building, which he restored) for the Joslyn Art Museum in Omaha—Foster's first built commission in the United States. "It's important to articulate an addition so that it is sensitive to the past without mindlessly aping it," he says. "It should clearly state that it belongs to the present."

Many large architectural firms find it hard to scale down to limited jobs or to justify working for modest fees. Foster, who is currently remodeling the Berlin Reichstag and building banks in Germany and a shopping mall in Saudi Arabia, still actively seeks projects that may prove financially unrewarding. "We get tremendous satisfaction from the smallest things we do," says the architect, whose office designed a solar-powered electric bus for transporting elderly and disabled visitors around Kew Gardens. A Scottish housing project that created an appropriate environment for the mentally handicapped and a technology library near London were built on shoestring budgets yet won acclaim for their quality.

Foster maintains that there can be close parallels between a large-scale building and a private residence. "The Carré d'Art in Nîmes is like a house in its variety," he says. "Its grand central volume leads to cozy niches, where certain artists prefer to show their work." The success of this urban showcase, which was completed in 1993, encouraged Jean Bousquet, the visionary mayor of Nîmes, to commission Foster to design a retreat for his family. The architect describes that site as "California transported to Corsica, with a golf course and subdivisions." But, he points out, "As you descend into the house past the earth berms, all that disappears, and you see just the Mediterranean. You could be the only person in the world."

The Bousquet house employs the same strategy that Foster and Rogers employed at Creek Vean nearly thirty years before. Seven bedrooms and the main living spaces burrow into the site, resulting in a south elevation that resembles the mouth of a cave. The wood-framed structure has a sharply angled roof of hardwood shingles; an arched, louvered canopy shades the terrace and defines an outdoor room.

Other Foster-designed residences have similarly evolved from his commercial work. A Japanese publisher commissioned an office tower in Tokyo from the architect before embarking on lengthy negotiations for a country house. Like Foster, the client was inspired by Mies van der Rohe's 1950 Farnsworth House near Chicago, a steel-and-glass pavilion that floats above water meadows much like a classic Japanese house. So the inspiration returned to its source, and Foster devised a steel post-and-beam structure, with detached guest quarters, that deftly straddles the traditions of East and West. Broad decks and projecting roof planes wrap around three sides of the main house, extending it into the landscaped garden. The interior is skylit, and sliding screens separate the four major rooms. The client's art collection is set off by plain but luxurious finishes: sisal floorcoverings that evoke traditional tatami mats, silk-covered walls, and layered glass panels that are sandblasted and etched.

> "I love the vernacular wood houses of New England—so human and unassuming, the quintessence of America."

"There's a limit to the number of residential commissions we can take on and do justice to," Foster allows. "When you do a house for an individual or a family, the chemistry is important. You have to know what their values are—at a moral, philosophical, physical and visual level. How do they feel about community and privacy? If you are doing your job, you're learning from them all the time and making them aware of possibilities they never considered—a movable roof, for instance, that allows you to be indoors or outdoors at the push of a button.

"Architecture is generated by human needs, but it's also about the senses, and it should enhance the quality of life," Foster continues. "It should calm our nerves and make us feel protected. I remember the few days I spent at the Farnsworth House. I got up at five A.M. and sat out on the porch in the steamy warmth of summer. Another time I worked in Le Corbusier's Villa Savoye for a day as a member of a jury. I had been there twenty years before, when it was just a shell overrun by vandals, and every time I go back I find something new about it. Recently, while in Los Angeles, I visited John Lautner's Goldstein house and was impressed by its bravura and its quirky Frank Lloyd Wright ancestry—the way it clings to the hillside, and the windows that roll away. And I love the vernacular wood houses of New England—so human and unassuming, the quintessence of America."

Such experiences and observations, along with Foster's own restless intelligence and consummate skill, have shaped a body of work that has few rivals for inventiveness, clarity and elegance. □

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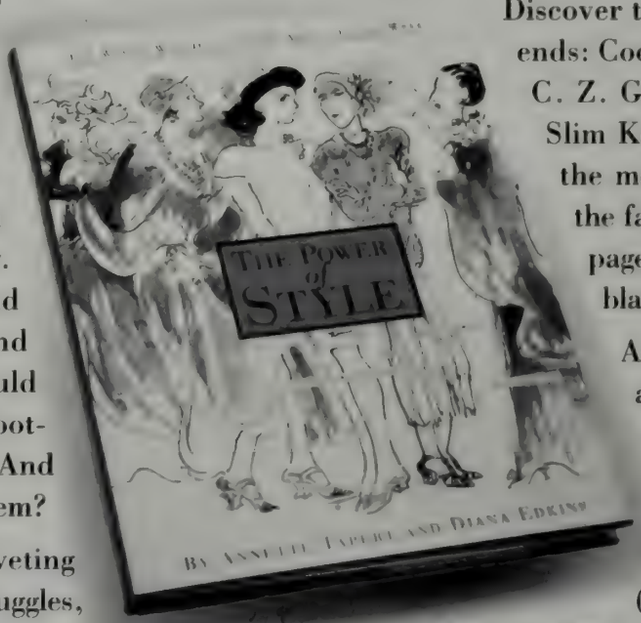
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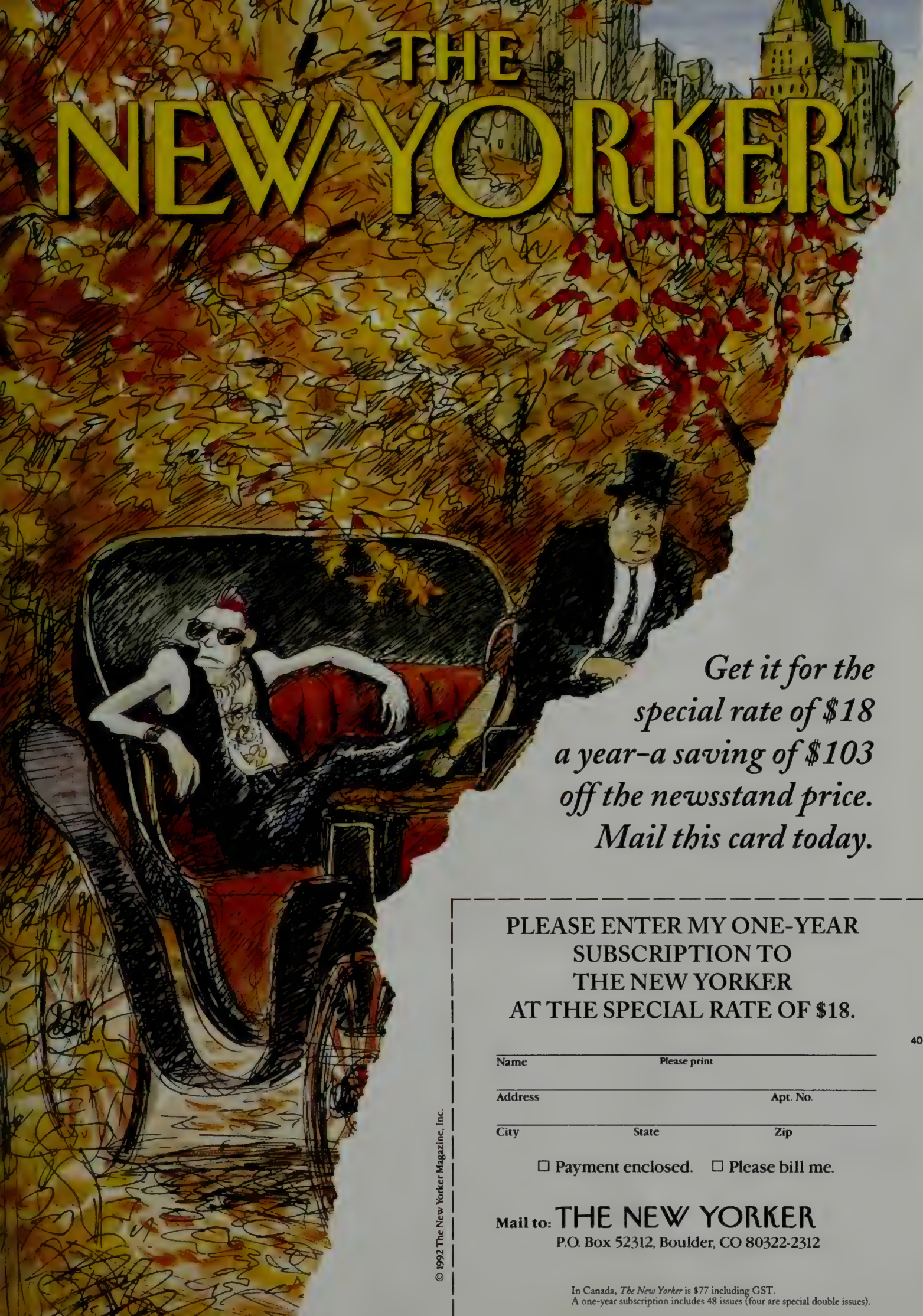
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AD TRAVELS: IRELAND'S LOUGHCREW SCHOOL

A BEGUILING WAY TO LEARN ABOUT GILDING AND DECORATIVE FINISHES

By Olda FitzGerald

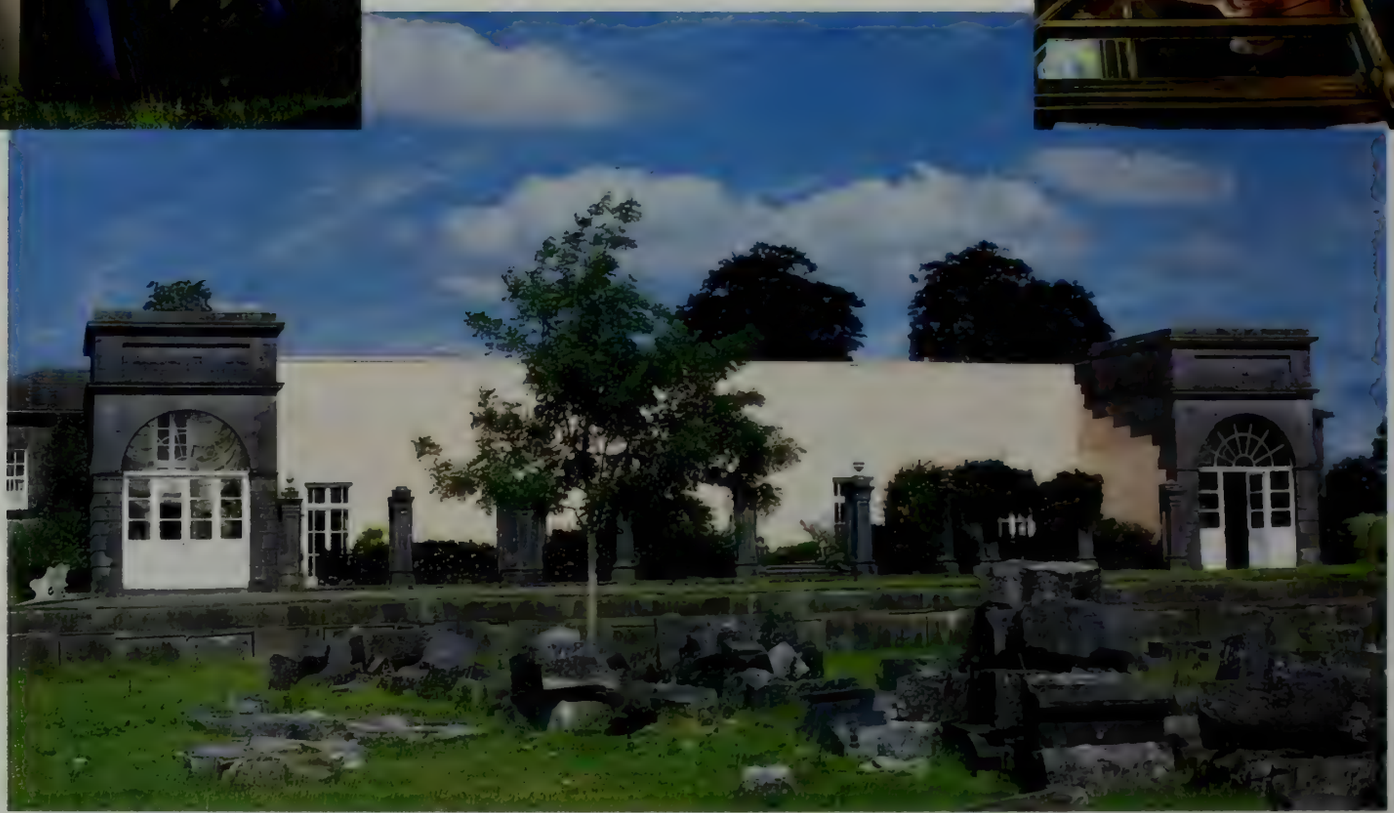


PHOTOGRAPHY: IANTHE RUTHVEN

"Students enjoy staying in our house while they attend classes," says Emily Naper (left, with her husband, Charles), who in 1987 opened a school of gilding and decorative finishes on the grounds of Loughcrew House, the Napers' residence in County Meath, Ireland.

RIGHT: "We offer two-, three- and five-day courses from April to June and from September to December," says Emily Naper, who cleans an Irish mirror in her studio. BELOW: Loughcrew House was created out of a conservatory designed by English Neoclassical architect Charles Robert Cockerell in the early 19th century.





In the silence of a summer day, Loughcrew House sits like a teacup in the saucer of its surrounding hills, the ancient rolling landscape of County Meath. Now only the outbuildings and a small but monumental Doric temple that was the gate lodge remain in what was once a huge and beautiful park. In 1987, in the laundry area of the estate, Emily Naper started her studio and school of gilding and decorative finishes.

Napers have lived at Loughcrew for four hundred years; Elizabeth I signed the document granting them their vast estates, which in the late seventeenth century covered 180,000 acres. In 1823 James Lenox William Naper had one of the largest incomes in the county and replaced an earlier building on the grounds with a magnificent house and gate lodge designed by the distinguished English Neoclassical architect Charles Robert Cockerell. Once completed, the estate was an immense enterprise to run. As Emily Naper's husband, Charles, explains, "The whole place was totally self-contained, with parterres, formal gardens, a walled garden growing vegetables and fruit, stables, workshops,

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rough Designers and Architects.

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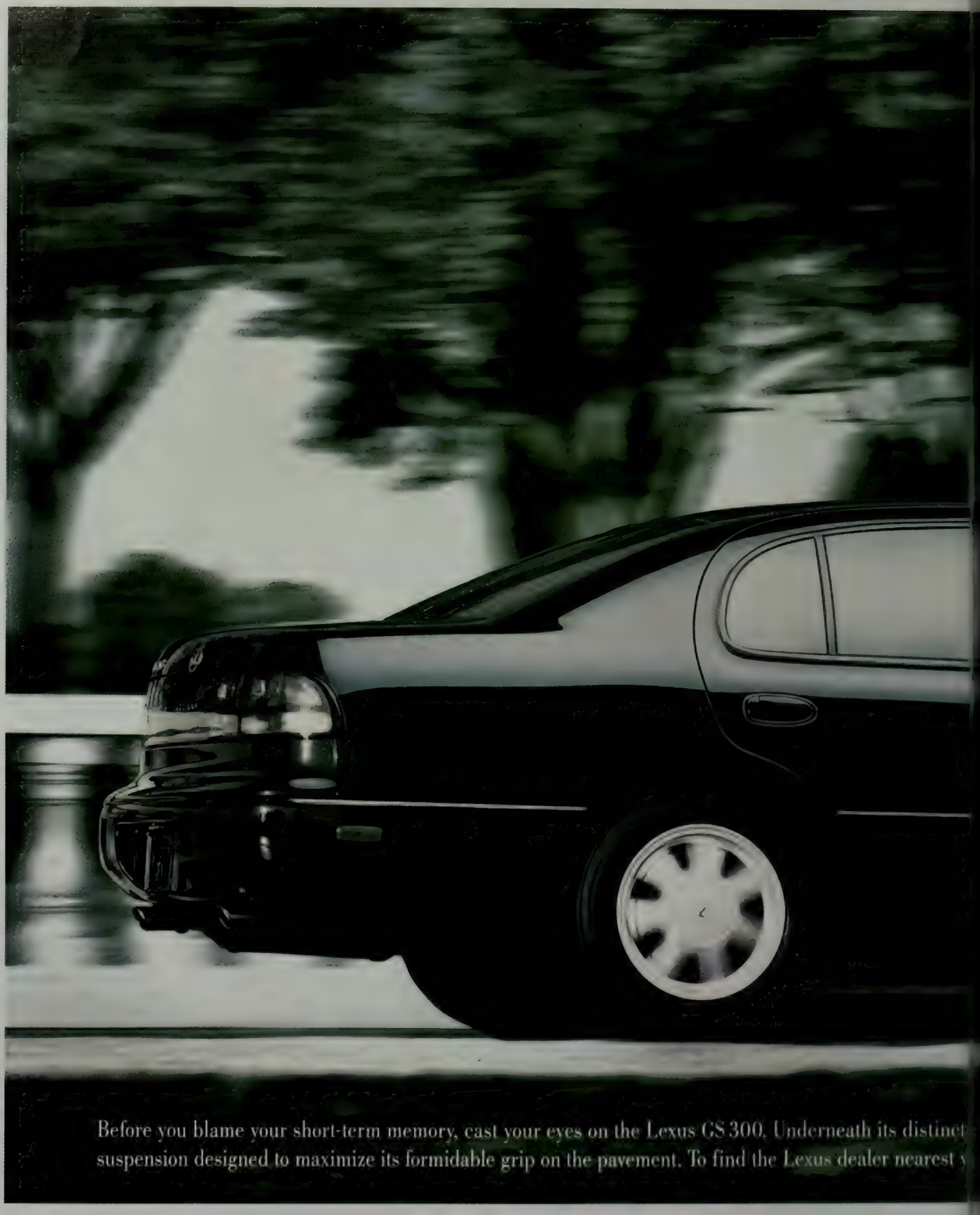
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A BEGUILING WAY TO LEARN ABOUT GILDING AND DECORATIVE FINISHES

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RIGHT: In the gilding studio, Emily Naper teaches students the delicate art of applying and burnishing gold leaf. "The space previously served as the ironing area of the estate laundry."



BELOW: "The drawing room had no ceilings, no floors, no windows and weeping stone walls before its renovation," recalls Charles Naper. The couple's friend the Irish designer and architect Alfred Cochrane "introduced a series of massive *faux*-pillars, which gives the room less tubelike proportions."



blacksmithing, piggery, bakery, dairy, brewery, laundry and so on. A staff of fifty was employed to work inside, and another fifty worked outside."

But perhaps in his wealth and grandeur, James Lenox William Naper had disregarded the old curse that had prophesied, "The Napers would be burnt out of their home three times, and the grass would grow over the doorstep, and the crows fly through the windows." It was amply fulfilled when the house burned down three times within a hundred years. When Charles Naper came back to live at Loughcrew after the death of his father in 1978, he started off with "no ceilings, no garden and no promise of a dwelling at all," he remembers. "The whole place was falling into rack and ruin until I married Emily." The couple were determined to preserve the beautiful views from the old house and gradually restore the parts of the residence and stables that remained; they also planned to build up a cottage industry that would support their family and their renovation efforts.

With the help of their friend the architect and designer



ABOVE: "The brick-and-plaster entrance hall at the northwest side of Loughcrew was formerly a palm house," says Charles Naper. "We like to use it as a dining area in the summer."

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J. SEWARD JOHNSON, JR.



"WEEKEND PAINTER" BRONZE, LIFE-SIZE

Fourteen life-size bronze sculptures by J. Seward Johnson, Jr. are currently on exhibition at Le Mirador, on Lake Geneva in Mont Pelerin, Switzerland. This marks the largest European exhibition of Johnson sculptures to date, and is the culmination of a tour that has included Madrid, Lisbon, Seville, Luxembourg, Venice, Rome, and Milan. For further information pertaining to the scheduling of exhibitions, leasing arrangements or sculpture purchases, please write or call:

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A BEGUILING WAY TO LEARN ABOUT GILDING AND DECORATIVE FINISHES

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Alfred Cochrane, they decided to restore the old conservatory, whose massive stone blocks, columns and capitals lie toppled in the grass like some scene from antiquity. They were able to create a comfortable, modern country house out of ruins where exotic palms, azaleas and camellias once thrived.

The energy and enthusiasm that Emily Naper brought to the transformation of Loughcrew are also what make her such a good teacher. "I grew up," she explains, "in my Dashwood family home at West Wycombe in England, and my inspiration for my studio comes from having watched the craftsmen from the National Trust working on and refurbishing the ceilings of that house when I was a child. I grew to love them, and I learned from them."

After a lengthy and rigorous training in England and France on nearly all aspects of conservation and restoration, Emily Naper received gilding and painting jobs from museums, universities, castles and private houses all over the country. Four years later she opened Loughcrew School of Gilding and Decorative Finishes. As there was no other school of gilding in Ireland, there was a strong hunger to learn.

"I love teaching and feel it's very important to pass on my knowledge," says Emily Naper, "because if I don't, who will?" Her students come from all walks of life and find the creative effort both therapeutic and fulfilling. The courses last two to five days, and she never takes more than five students at a time. The five-day course is divided into two parts: For three days she teaches the precise and delicate techniques of gilding, and then for the next two, painted finishes, such as marbling, dragging, stippling, porphyry and tortoiseshell.

On most days, classical music can be heard wafting out of the studio's old wooden doorway into the cobbled courtyard. Inside, students bend their heads over their work at a huge table filled with gilt sconces, cherubs, lamps, mirrors, picture frames, brackets and chair legs—all in the midst of regilding and restoration. Against one wall are large armoires that students are refinishing. A Victorian rocking horse, which is being repaired and repainted, stands nearby.

When the students arrive, everything is organized for them; they can either restore something of their own or create something new. Emily Naper teaches them how to make rubber molds and fill them with plaster, resin or composition to form picture frames or mirrors. She is very strict about using proper old-fashioned ingredients in restoration, and there is always the smell of gesso cooking on the little stove. Pupils prepare their own gesso—the most important ingredient being rabbit-skin glue—and then layer it to build up coats. "After gilding," she points out, "they



The templelike stone gate lodge at the main entrance was built by Cockerell as a miniature reflection of Loughcrew House. "The lodge has on at least two occasions been the scene of the sudden and irrevocable flight of its occupants, most recently in 1970, the result of a noisy and determined poltergeist," says Charles Naper.

A BEGUILING WAY TO LEARN ABOUT GILDING AND DECORATIVE FINISHES

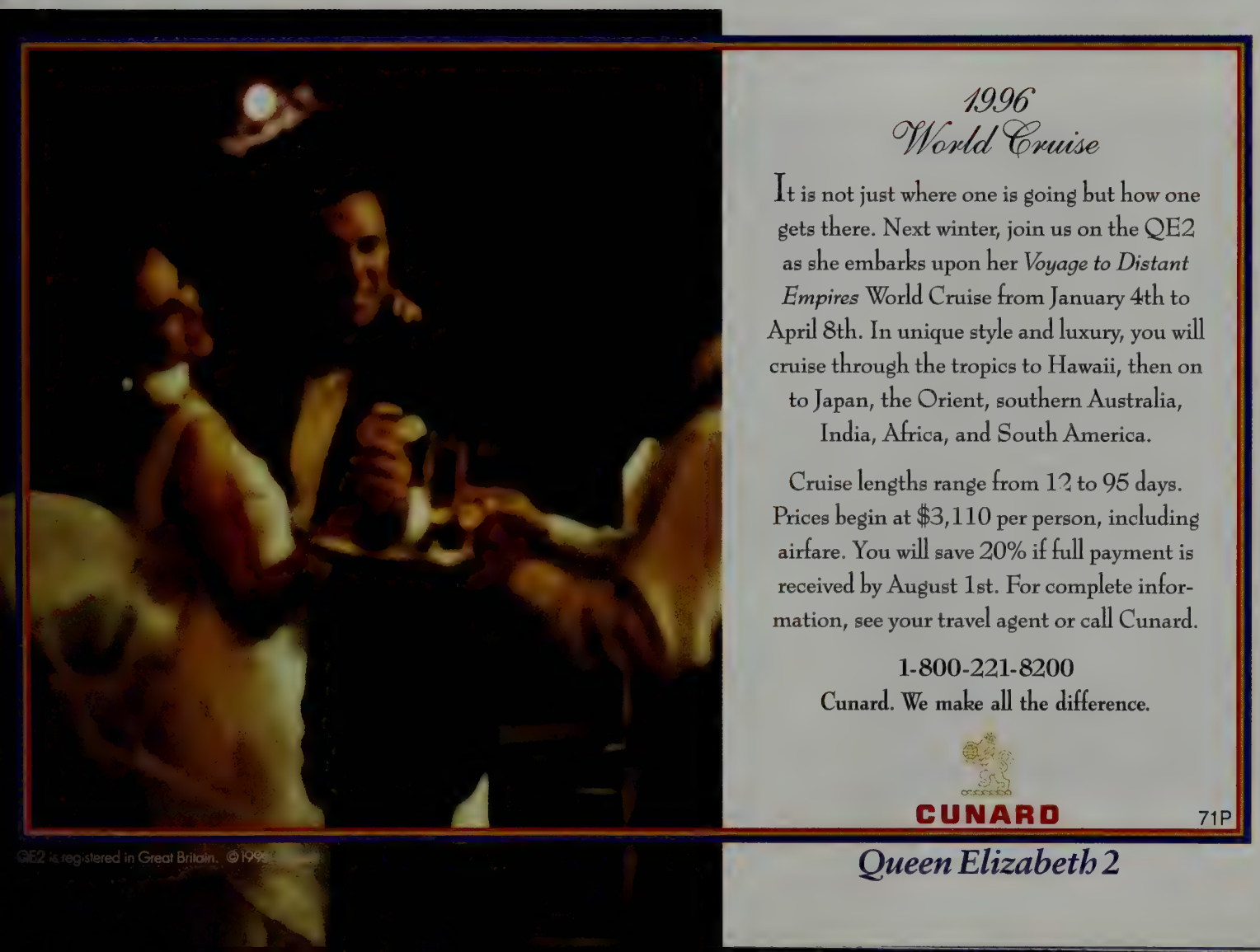
progress to antiquing, which is a real skill, and if they're more advanced, they learn to punch. Most people who come here want to master these skills and take home something of their own that they've made. I make the atmosphere as relaxed as possible so that in the beginning they don't realize that it's really quite difficult."

One of the things the students especially appreciate is being able to stay in Loughcrew House; in the evenings there is a house-party atmosphere, with friends and neighbors coming to dinner. Staying on-site also helps students focus on the work itself. When possible, eminent art historians and furniture dealers come to lecture, and students are also taken to a local auction and to antiques shops to learn about eighteenth- and nineteenth-century furniture.

A typical course day lasts from ten to five, after which students can take beautiful walks to the Loughcrew Cairns—among the oldest passage graves in the world—or stroll down to see the ruins of the church of St. Oliver Plunkett. They can also go to Tullynally Castle and gardens, which are home to the literary Pakenham family, or to Dunsany Castle, home of Lady Sheila Dunsany, Emily Naper's grandmother. There is an excellent tennis court on the Loughcrew estate and golf courses nearby, and horseback riding over the drumlins can be easily arranged. However, in spite of these temptations, Charles Naper finds that "the enthusiasm of the students for their work builds up as the days go on and lasts for long after five o'clock." On the final day "you just can't get them to go home," he says with a laugh.

The Napers of this generation are putting in trees and shrubs for the next and are completing an arboretum. "My ancestors did that eighteenth-century thing of planting trees behind the hills," says Charles Naper. "The beech and ilex behind the house are a hundred and fifty years old." He stands on the brow of the hill looking down at the fields dotted with sheep and cattle under the sweeping Irish sky, listening to the silence, and after a few moments walks back to the house. There is the bittersweet smell of box after the rain as he crosses the terrace, which is thick with lupines, roses, hollyhock and delphiniums. Clematis and hydrangea climb the walls. As he walks indoors to join Emily and the students for lunch in the Palm House, the eager babble of conversation rises to meet him, banishing the silence of Loughcrew. □

Information regarding upcoming classes may be obtained by contacting Emily Naper, Loughcrew School of Gilding and Decorative Finishes, Loughcrew, Oldcastle, County Meath, Ireland; telephone 353-49-41356 or fax 353-49-41722.



AD AT THE SMITHSONIAN

OUR MASTER CLASS WITH FOUR TOP DESIGNERS IN WASHINGTON, D.C.

By Jeffrey Simpson

Architectural Digest returned to Washington's Smithsonian Institution last November for a one-day seminar in which four designers each gave an hour-long "master class" about his or her own work.

"Today's seminar will allow us to go in depth into the work of four very different designers," announced Editor-in-Chief Paige Rense to a capacity crowd of three hundred and fifty at the historic Willard Hotel. "Each of these people has a distinctive style, honed over many years of work and many years spent with demanding clients who have high profiles and high expectations."

The four speakers were Mark Hampton, Mimi London, Carleton Varney and Naomi Leff. Rense first presented Mark Hampton, noting his "special interest in the restoration of important period buildings and interiors" and mentioning his work on the vice-president's house in Washington during the Bush tenure; the governor's mansion in Albany, New York; and Gracie Mansion, the residence of New York's mayors. She also cited his work on Blair House, the president's official guest residence.







PHOTOGRAPHY TERRY ASHE

Last November, *Architectural Digest* Editor-in-Chief Paige Rense hosted a seminar sponsored by the Smithsonian Associates in Washington, D.C. ABOVE: From left, Mark Hampton, Mimi London, Paige Rense, Naomi Leff and Carleton Varney.

Hampton began by showing how the design of his own New York apartment had evolved over the past twenty-three years, moving from minimalism to a more traditional aesthetic. Hampton observed that "as you get older your pictures improve, and if they don't, there's something wrong." He also pointed out, as an example of creative designing on a budget, two Louis XVI–style chairs that he bought at a chain furniture store and that he still has after "four or five reincarnations" of upholstery and paint.

A highlight of Hampton's presentation was the Paris residence of the United States ambassador to France, Pamela Harriman. "The entrance of the nineteenth-century building is in a court of honor," Hampton said, "and the other side faces the garden. This is a beautifully clipped and manicured French garden, and it's all delicious. The ambassador lives in an enfilade of rooms across the rear façade, which faces south so that the light is perfect."

For the interior, Hampton used Ambassador Harriman's collection of French mahogany furniture as well as pieces from her house in Washington and American paintings from the collection of Averell Harriman's first wife, who was an art dealer. "All of these rooms are done in a placid color scheme of cream and cocoa and off-white," said Hampton. "The curtains

ABOVE LEFT: "Don't hesitate to buy something you like because you think you don't have a place for it," Mark Hampton advised. "You will find the place, but you may never see the piece again." LEFT: Mimi London spoke about giving clients a place to relax. "If they feel it's no big deal to be there, then I've done them a service."

are all oyster-colored silk, very severe, like most French curtains. There are busts of Winston Churchill, whose son was the ambassador's first husband, and Averell Harriman."

Hampton concluded by saying that "it was great fun working in Paris" because of the high level of workmanship of the French. "They are dizzying in their capabilities."

The second speaker of the day was Los Angeles–based designer Mimi London. Rense noted that London has been a leading proponent of the "California look," which features natural fabrics, oversize furniture and raw wood. "At Mimi's suggestion," she said, "an *Architectural Digest* photographer followed her as she recently installed furniture in two houses in southern California."

London began by saying she wanted to talk about a new attitude, what her cutting horse trainer calls "no big deal." "My clients are very enthusiastic, very energetic, on a plane all the time," she said. "They never have a chance to relax. If they can go into a house I've designed and their shoulders drop, if they can feel it's no big deal to be there, then I feel I've done them a service."

The first house that London discussed was in Palm Springs, California. It had been a model house and was, in London's words, "a sea of peach chenille." After pointing out some "neo-pseudo-Egyptian chairs" as an example of what she had to get rid of, London showed some of the innovative work she has done with wood and stone and fabric. She explained that she invented her "tree trunk" furniture in Montana and that Michael Taylor, the late San Francisco designer, had "shown the world how to play with it." Then, she said, she began to work with boulders and with Japanese fabrics created by computer for Issey Miyake.

London found an oak base for the dining table of the Palm Springs house in a California vineyard. She shaped the base with a chain saw. When she later discovered that the living and dining area was two square feet less than planned, she used the chain saw again on the completed furniture to make it fit. "No big deal," said London.

Another installation that London discussed was for clients in a new house on the coast in La Jolla. The architect was Ken Ronchetti, and the house was a modernist construction on many levels. "Because the interior doors all slide into the walls, the whole interior can open up to become a pavilion," said London. The furniture she put into the different levels was both traditional and suitable for lounging. London said that she would fly back to California and complete the installation in La Jolla, then drive to Palm Springs and present that house to the other clients. Again, no big deal.

After lunch served in the Willard Hotel dining rooms, Carleton Varney was introduced. Varney is president of Dorothy Draper & Company, and he is known for his syndicated newspaper column, "Your Family Decorator," and for his work with the great hotels of the world, such as the Greenbrier in West Virginia and the Grand Hotel on Mackinac Island in Michigan.

In his residential designs, Varney said, he tries to incorporate furniture







ABOVE: The seminar was held in the ballroom of the historic Willard Hotel, which held a capacity crowd of 350 people. The designers showed slides that detailed the development of various projects and illuminated the ways in which they work.

ABOVE LEFT: Carleton Varney, president of Dorothy Draper & Company, discussed his colorful designs for some of the best-known hotels in the United States. LEFT: Naomi Leff presented a step-by-step breakdown of her design process, as well as the interiors she did for Steven Spielberg's guesthouse in East Hampton.

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OUR MASTER CLASS WITH FOUR TOP DESIGNERS IN WASHINGTON, D.C.

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with sentimental value into the completed work. "If you, as a client, do not wish to eliminate something from the design for your house, and the designer wishes you to eliminate it, eliminate the designer!"

The Greenbrier Hotel was renovated by his mentor, Dorothy Draper, after World War II. "Nothing is changed in that hotel today without passing our office," said Varney. "And we continue to do everything in the spirit of Mrs. Draper's designs."

Varney recalled that Draper had an extraordinary sense of color. "If Dorothy did a room in blue, then she would have blue-and-yellow chintz curtains, but she would do the unexpected. She would have a bright red chair where you would least expect a bright red chair to be." He mentioned the big printed fabrics and the "Herculean-scale furniture" that Draper had loved and that suited the scale of the Greenbrier. Of his own tastes, he said, "I never decorate in the muted colors of life—the beiges, the creams, the off-grays. My neutrals are sky blue, soft pink, lovely yellow."

His next set of slides was of the Grand Hotel on Mackinac Island. "It's everything that a summer place should be," he said. "It's wicker; it's dreams of yesterday." Varney showed various suites he had decorated for the hotel, including the Teddy Roosevelt Suite and the Lincoln Suite.

Varney has redesigned and decorated two houses on Mackinac Island owned by the Musser family, proprietors of the Grand Hotel. "Corner Cottage," Varney said, "is a wonderful old turn-of-the-century Shingle Style cottage, but it had been turned into a gloomy fortress protected by a fence, a hedge and a locked gate." Varney ripped down the hedge and the fence, put in French doors leading onto the porch, bleached the floors and tore out the heavy stone fireplaces, replacing them with Georgian-style white wood mantels. The exterior was painted sky blue, and the interior was repainted in light colors.

Naomi Leff, the final speaker of the day, was introduced as "a designer's designer who has done some of the most imaginative work ever realized for corporate clients such as Ralph Lauren, Leonard Lauder and Anne Klein boutiques." Leff talked about residential projects, including the interiors she did for a guesthouse designed by architect Charles Gwathmey for Steven Spielberg. She also showed how her office works with storyboards on which every aspect of a project is illustrated as it develops.

Leff led the audience through the design process, asking them to imagine a client "with a very complicated life" who owns a getaway in the mountains of Colorado. The house had been under construction for two years "and basically had run amok." Leff said that she and her team visited the site to glean inspiration from the region and the location. "But what we're really interested in is the dream the clients have."

The next step for Leff is to do extensive research in public libraries, picture libraries, the Library of Congress and the wide-ranging periodical library that she keeps in her office. She and her staff assemble a collection of images dealing with mood, scale and details and then ask the clients to help edit these into ideas that fulfill their dreams. When the idea has become more focused, Leff's staff creates storyboards, movable bulletin boards on which they pin pictures, plans and technical statistics relating to the project. "As the months go by and the project begins to develop," explained Leff, "these boards become a conceptual framework and a disciplinary tool—for the clients as well as for the design team."

Because of the location of the Colorado house, Leff used the idea of Native American ledger art as a decorative motif. She also worked with Molesworth furniture, made in Wyoming from the 1930s to the 1950s, and the colors and themes that those pieces suggested.

Leff then moved on to talk about a house in Malibu designed by Charles Gwathmey. She described it as representing "a modernist aesthetic, very monumental, very abstract, very pure and very strong." She showed slides of furniture designed by Jean-Michel Frank, which she found as a way of meeting the clients' desire for a warm house without destroying the architect's aesthetic. She also showed the painstaking process Elizabeth Eakins, a rug designer, went through in dyeing yarn to get exactly the right color for the rugs in the house.

For the East Hampton guesthouse that Gwathmey designed for filmmaker Steven Spielberg, Leff put Arts and Crafts furniture and American folk art into a modernist interior. "Since Arts and Crafts furniture can be strong and powerful and the house is low and horizontal, I tried to keep the mood somewhat soft and romantic," said Leff.

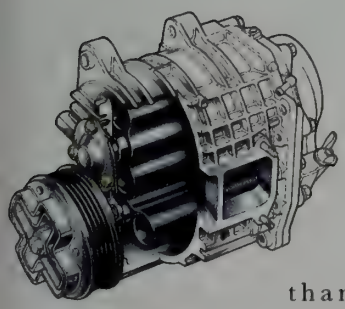
> "If you do not wish to eliminate something, and the designer wishes you to eliminate it, eliminate the designer!"

Following the day's lectures there was a spirited question-and-answer session moderated by Paige Rense, who then thanked the audience for attending what had been "a master class with master designers." □

Architectural Digest's 1995 seminar will take place November 4 at the Willard Hotel in Washington, D.C. For information, call the Smithsonian Associates: 202/357-3030.



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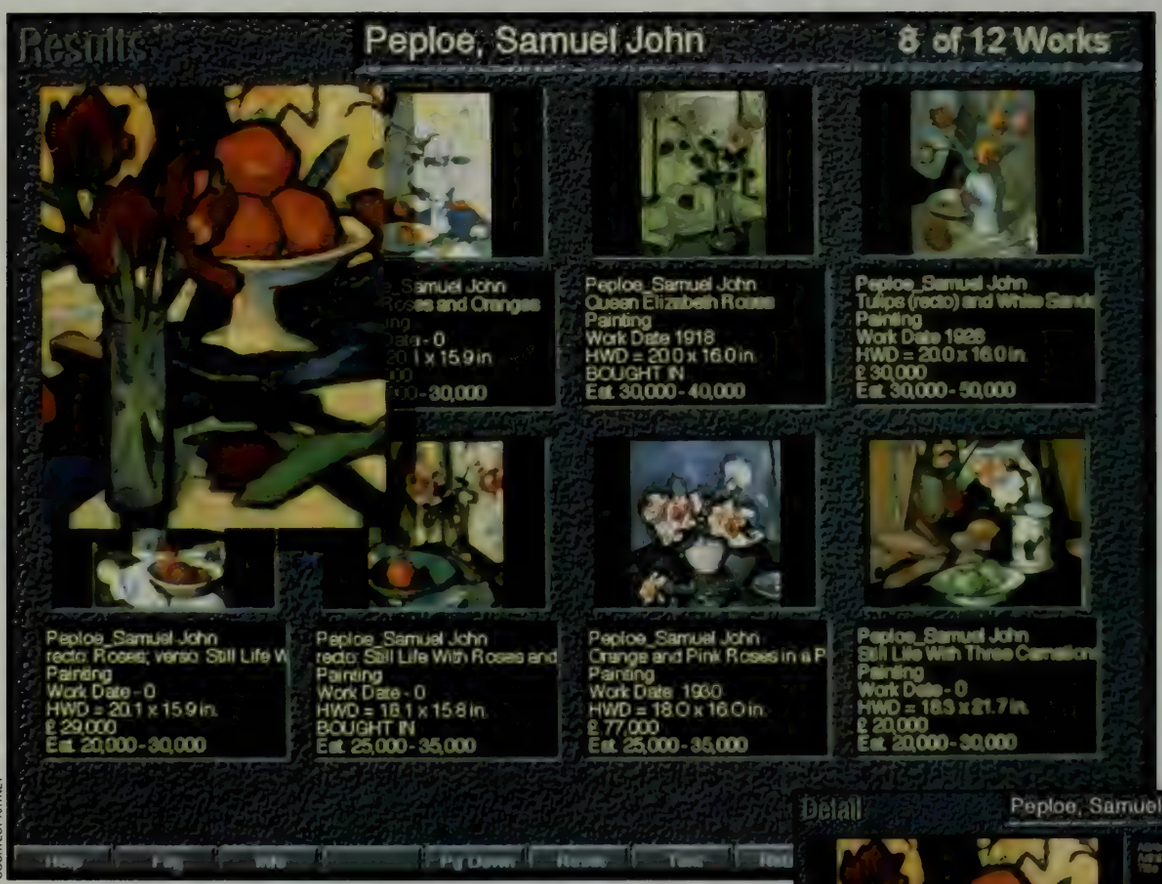
ART DEALING ONLINE

By Nicholas von Hoffman

Give the person at the keyboard the name of any one of thousands of artists living or dead, and, with a few squeaks of the computer mouse, a row of thumbnail reproductions materializes on the screen. Another squeak or two on the rodent and voilà! One of the thumbprints has become a blowup of considerable definition. I could see the crinkle in the paper of a Picasso drawing. Not bad for a few silicon chips and strands of copper telephone wires.

Access to this instant gallery is through ArtNet (800/4-ARTNET), which produces not only pictures of the pictures but also what they cost. You can get the price of any work auctioned at any time in the last five years. ArtNet will also tell you which paintings were put on the block, failed to attract a minimum bid and were withdrawn. What better way to know, given the ever shifting domains of taste, hipness and buzz, who's hot and who's not? ArtNet is a fast and up-to-date method to save yourself from a million-dollar mistake, assuming, of course, you are comfortably enough fixed to make such grand-scale boo-boos.

Hans Neuendorf, ArtNet's principal investor and CEO, says that his electronic service can cough up auction sales records for no less than 1.3 million works of graphic and statuary art (decorative art is yet to come) and images of about half of those, although their quality depends upon the quality of the reproductions in the auction catalogues from which they are taken. It also depends on your monitor. To





COURTESY ARTNET

ArtNet's online Auction Database brings together art sales information from more than 2,000 auctions worldwide, providing both color images and sales histories for more than 600,000 works. ABOVE: An on-screen image of *Tulips and Oranges* is enlarged for detail among seven other paintings by S. J. Peploe. RIGHT: The transaction records are updated by ArtNet whenever a piece changes hands.

continued on page 48



Picot, "Champ de Fleurs a Theoule"
Lithograph



Miro, "Colpir Sense Nafrar 3"
Lithograph



Medvedev, "Glowing"
Serigraph



Tarkay, "Evening Encounter"
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JULY-AUGUST AUCTIONS*

*Partial listing–please phone for complete listing of July/August auctions.

Charlotte, NC — 2 Sessions/Sun 1:30pm & 7pm
Hyatt Charlotte at Southpark — August 27
Todd E. Keene, State Licensed Auctioneer #6128
Park West Gallery, State Firm #875
Itinerant County License #04781-10-017734-4

Chicago, IL — 2 Sessions/Sun 1:30pm & 7:30pm
Hyatt Deerfield — August 20
Morris Shapiro, Licensed Auctioneer
Park West Gallery, Licensed Use Permit

Cincinnati, OH — 2 Sessions/Sun 1:30pm & 7pm
Cincinnati Marriott — July 30
Gary Turla, State Licensed Auctioneer #4719
Park West Gallery, State Auction Company #471

Denver, CO — Sat 8pm/Sun 3pm
Denver Marriott Tech Center — August 12 13
William Smith, Licensed Auctioneer #027962

Englewood, NJ — Sat 8pm/Sun 3pm
Radisson Hotel Englewood — August 5-6
William Smith, City Licensed Auctioneer
Park West Gallery, City License #2714

Fort Lauderdale, FL — Sun 3pm/Mon 8pm
Nova University School of Psychology — July 30 31
Broward Center for Performing Art
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ART DEALING ONLINE

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get the full clarity and color of a Degas or an O'Keeffe, you ought to have a new super-duper computer monitor like the NEC MultiSync XE17. Not all items put up for auction are shown in catalogues, which is why there is a discrepancy between the number of paintings you can call up on-screen and the number for which there are records. Since auctions from the more than five hundred houses ArtNet covers are going on all the time, these records are updated daily.

Neuendorf got into the art gallery business thirty-three years ago in Germany, and, frustrated at the cumbersomeness and exclusivity of the world's art sales system, he'd kept an eye cocked for a new way to do things. "I'd been looking for something like this for a long time," he says, and he anticipates a day when electronics will step in to play a role in art auctions themselves.

Stocks and bonds have been sold via electronic auction for the better part of a generation now, but to this day nonelectronic trading dominates much of the field. Yet even without worldwide electronic auctions, a service like ArtNet, providing nearly instantaneous information on prices, will have its effects on the markets. It should, for instance, make it more difficult to arbitrage in paintings, just as other forms of online electronic information have made it more difficult to arbitrage in stocks and bonds—that is, to profit from knowing the price discrepancies between the same or similar objects in different parts of the globe. Beginning with the invention of the telegraph, through the coming of the stock ticker and radio, every subsequent invention in electronic communications has made markets fairer by making trading information more rapidly available to all buyers and sellers.

In a few months Neuendorf hopes to offer nonauction art sales information from galleries in the form of online exhibition and inventory catalogues that will cost galleries a

small percentage of what it now costs them to send out printed catalogues. Any time you eliminate dragging petroleum products over pine trees in favor of electronic dissemination of information, there is a furious drop in costs, and never more so than by disposing of a catalogue containing expensive, quality reproductions. "Galleries," Neuendorf says, "are strangling in their costs."

Neuendorf notes that the ArtNet nonauction service will also be available to artists not represented by galleries, so that, in theory at least, they will have a way of bringing their work to potential purchasers directly. Of course, being included in ArtNet won't necessarily benefit artists whose names are unknown and whose work may therefore be relegated to sitting unnoticed in a vast electronic warehouse. That's not much of an improvement over sitting unnoticed in a painter's studio, but the truth about electronics, which can't be repeated too often, is that they offer tools, not solutions. Labor- and cost-saving devices can't replace thinking or the expenditure of energy, or guts and imagination.

The music world became hopelessly dependent on one kind of electronics or another several generations ago, but musicians and composers still have to struggle to find their publics and patrons. It will be the same in the graphic and plastic arts. However, ArtNet and its equivalents do open heretofore nonexistent vistas. Users will be able to search for paintings by way of a remarkable number of categories. Works will be accessible by period, style, size, school, medium, even predominant color, so unknown artists may get a showing after all. This could be a boon to interior designers, but how art dealers will cotton to it remains to be seen.

Cliff Rosen at PaceWildenstein says, "The scary thing about it is that the technology has the ability to totally restructure the industry." But would it eliminate the middleman, the art

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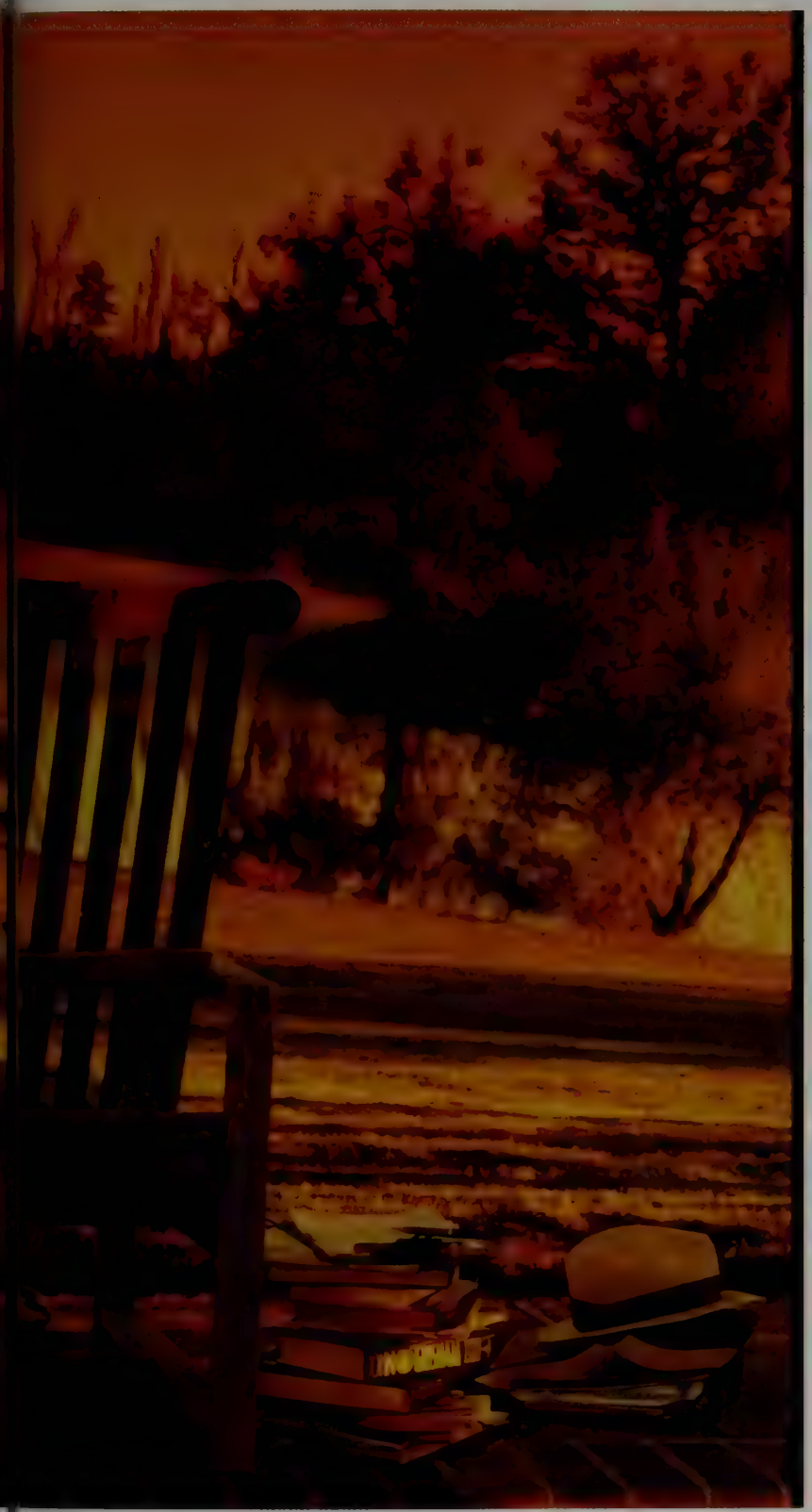
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ART DEALING ONLINE
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dealer? "As an extreme case, it might, but I ask, would it be valuable to an art buyer? Absolutely. To an art seller? Absolutely. At Pace, we're both a seller and a buyer."

ArtNet charges $1.75 per minute of use. If that seems like a lot of money, Neuendorf says that he and his fellow investors have already put over $9 million into ArtNet. He has had to pay people to figure out the mathematics that enable him to send high-quality pictures to the user almost instantaneously once the request to see the blowup of the Pollock or the Hockney has been made. It costs money to design the "gooey," or graphic user interface (GUI), the monitor display of easy-to-understand buttons and icons for the electro-rodent to click on to invoke the information and images you seek. It costs money to scan the pictures—to turn them into the digital code by which all things electronic are expressed. It costs more money for people to gather and update sales information, and yet more money to pay for art historians, whom Neuendorf employs to compile text information on the paintings and the painters.

When you subscribe to ArtNet, you get an account and a password. They also give your computer a telephone number to call and customized software that provides a user interface for the network. Whenever you want to go online with ArtNet, you hit a couple of keys and the computer announces you are up and ready to go. Except when things don't work as planned.

"Our initial idea was to have it available for all the dealers' assistants, because potentially it could be very practical," says Cliff Rosen. But Rosen's people had trouble making ArtNet work. They were using earlier versions of the software, and the problems made them reluctant to incorporate it into their routine. PaceWildenstein will undoubtedly get back to ArtNet sooner or later. In the places where techno-panic rules, it will be longer before services like ArtNet make themselves useful.

Even the simplicity of the latest ArtNet software will prove to be too much for many people. There are oceans of petrified human beings out there, terrified of any computer operation involving a keyboard, regardless of how easy some wired electro-loony insists it is. These are people who confine their computer use to their banks' ATMs, resisting anything more complicated than pushing an index finger at a touch-screen. They want electronic patty-cake or they're not having any. In a few years these people will be able to venture out online via touch-screen. Just as ATMs have worked out to be a splendid convenience, the online patty-cakes of the future will undoubtedly serve well.

Fifty years ago motorists found out that the cost they paid for the convenience of automatic transmission was a loss of control. Similarly, the easier they make it for you in electronics, the fewer the choices and the less control you have. There is, and probably will always be, art online that's inaccessible to those who only enter the easy doorways. Some of those easy doorways take you to art so humdrum you wonder why anyone went to the trouble and expense of providing it.

> Works will be accessible by period, style, school, medium, even predominant color.

The answer is money. Dr. Jeffrey Melin, an allergist and rheumatologist who has erected an electronic mall on the Internet (for electro-hipsters, the actual street address is http://www.w2.com), says, "We're making money with the mall, not making a living but enough to make ends meet. And one of the nice things is being on the cutting edge, because there's a future in it."

Well, let's hope so. Tucked in the mall, along with the pop music store (which will play you twenty-second samples of the CD-ROMs it sells), the lingerie store and the Philadelphia Print Shop, is a gallery one artist set up to show his own paintings. Philip Ayers has a presentation that gives idle browsers reproductions good enough to derive a true sense of his neorealist work. It is conceivable that Ayers, without either ArtNet or the backing of a gallery, may find a public on the Internet. His works cost in the seven-thousand-dollar range, and you may see them, if you are up to mastering this stuff, by dropping in on http://www.w2.com/ayers1.html.

If you have the time, patience and dedication to attack the Internet, you can stumble on rare and lovely things—paintings by children of the Peruvian Amazon, a collection of photographs of stunningly powerful graffiti from around the world and idealistic efforts, such as that of a young Frenchman, Nicolas Pioch, who has created the WebMuseum, where you can see not-bad-quality reproductions of some of the best of the Louvre.

Pioch attaches a statement to the opening of his WebMuseum that should give heart to those who despair over what has been called Generation X: "The WebMuseum was not made as part of any official or supported project. . . . it is total pleasureware. I decided to start working on this exhibit because I felt more artistic stuff was needed on the Internet, so the WebMuseum took over my free time (nights and week-ends . . .) since mid-March 1994.

"Some companies may be trying to get a monopolistic grab on arts and culture, developing a pay-per-view logic, shipping out CD-ROMs while trying to patent stuff which belongs to each of us: a part of *our* human civilization and history." □



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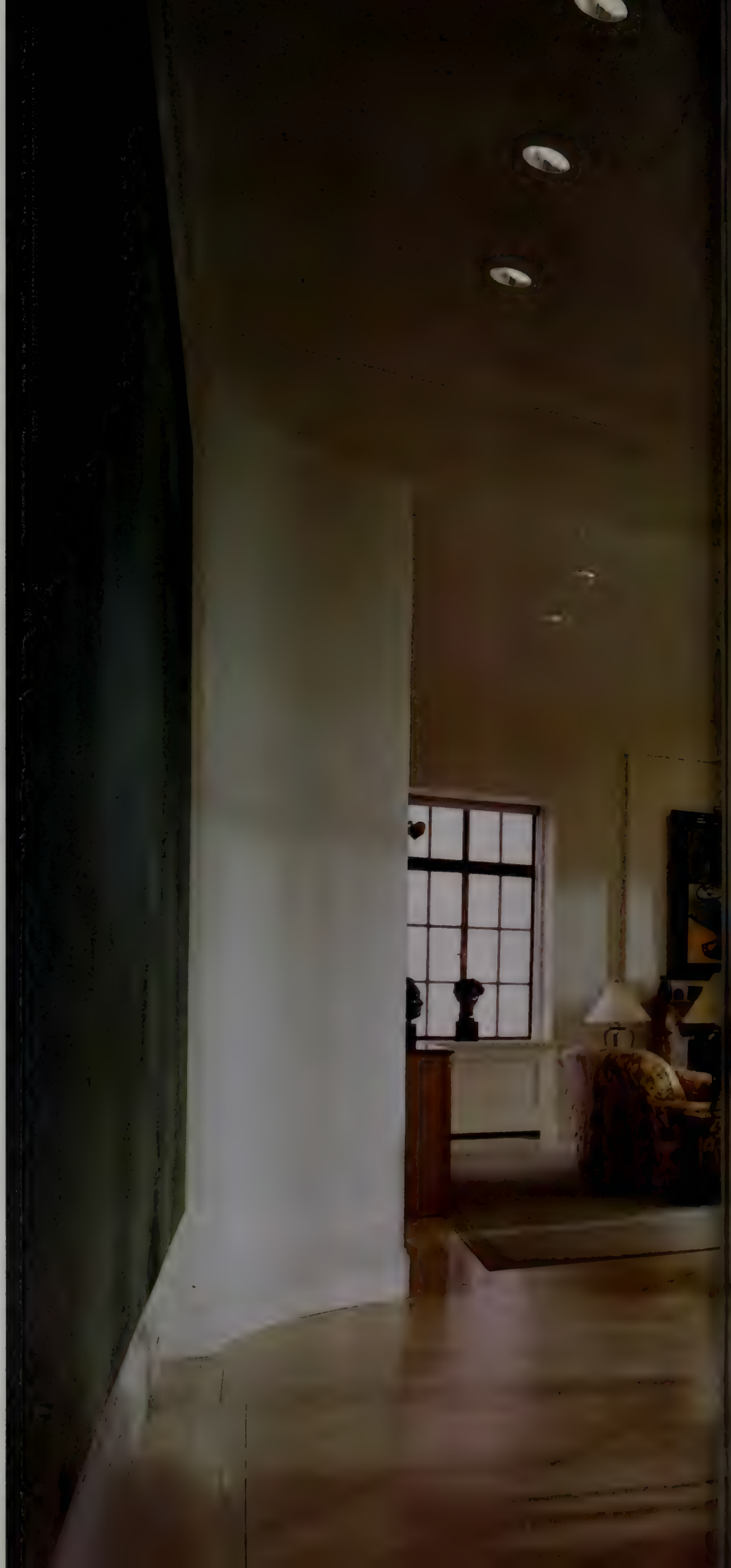
It's difficult to imagine that a painting by Picasso can hang over a living room fireplace and not be the room's focal point. But that is exactly the case in the living room of a Manhattan penthouse, for the Picasso has some formidable competition—extraordinary light that floods in from three directions, an exquisitely landscaped terrace and sweeping views of Central Park.

The walls in the penthouse whisper. They calm. And they send a definite message that—just high enough above Central Park so the rustling of leaves in the breeze can be heard—the idea of urban serenity is not an oxymoron.

"On a subconscious level, the clients and I were asking ourselves, How can we compete with the views?" says Thad Hayes, who has designed another residence for the couple and is aware of their abiding interest in natural beauty. "That's why the inside is simple, minimal and light. Everything is intended to be spare, graceful and serene. Starting with the entrance hall, we wanted to suggest a hidden beauty that runs through the apartment."

In the entrance hall, instead of the expected antique table of some provenance, there is a bronze-and-glass table that Hayes designed. The floors are bleached oak that gleams in the afternoon sun. The French doors that lead to the terrace from almost every room have been stripped back to the raw metal. And there are few draperies, just shades.

What is perhaps most extraordi-



"The penthouse gets its strength from its views, the terrace and its landscaping—that's why the interiors are so minimal and why the walls and ceiling were all kept light," says Thad Hayes of his design for a Manhattan couple. In the spacious reception area are *Decorative Figure*, a 1908 sculpture by Matisse, and *Untitled*, 1989, by Judy Ledgerwood.

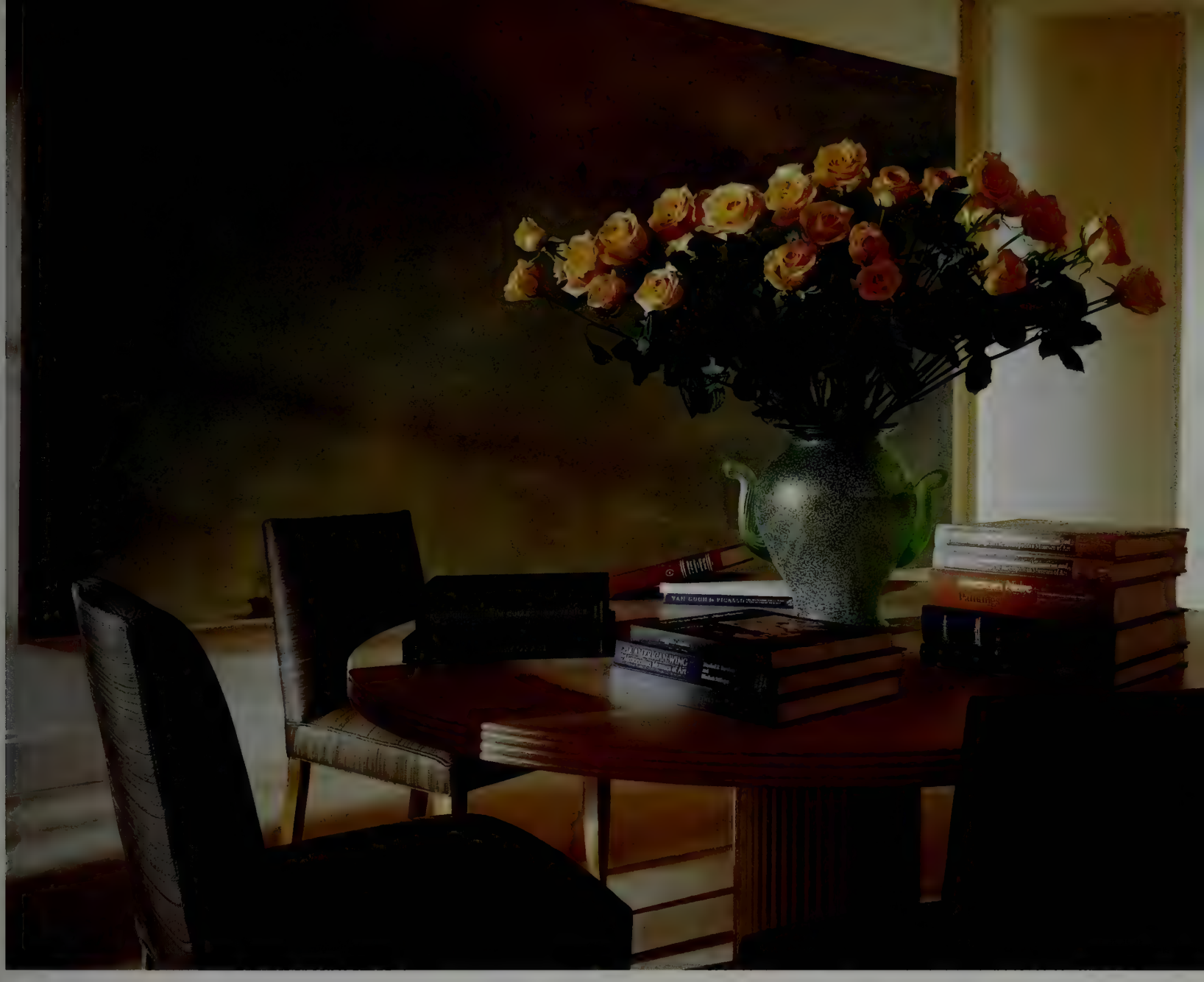
A MANHATTAN LANDSCAPE

CREATING SOOTHING VISTAS IN A PENTHOUSE APARTMENT OVERLOOKING CENTRAL PARK

INTERIOR DESIGN BY THAD HAYES TEXT BY ANNETTE TAPERT
PHOTOGRAPHY BY DURSTON SAYLOR







OPPOSITE: Picasso's *Seated Nude Man*, 1971, highlights the living room. The marble mantel matches one in the couple's more formal apartment on the floor below, and Hayes also added Mies van der Rohe's Barcelona stools. "They wanted something upstairs to reflect something downstairs," he says.

ABOVE: *Pool*, 1989, is another work by Judy Ledgerwood that hangs in the reception area. "The contemporary art almost becomes part of the background texture and color, as opposed to the Picasso, which is an object," says Hayes. Table is by Donghia. Chair fabric is from Clarence House.

nary about this airy retreat is that the couple own another apartment just one floor below. There's no confusion in having two separate residences in a single building—their purposes and moods are completely different. The "old" apartment is for more formal evenings and the kind of business entertaining that is a requirement for this high-profile couple. The penthouse, in contrast, is for quiet dinners à deux at the round Saarinen table or terrace entertaining in warm weather. One fact is constant: The couple end each evening in the penthouse bedroom, having moved their private quarters upstairs from their other apartment, which they and their children first occupied in 1971.

Although they had long craved the penthouse, the couple had to wait until 1989 for it to become available. By then their children were grown and, rather than think of an enlarged home, they could take a more eccentric route and contemplate two. And instead of combining the two apartments with a connecting staircase, they installed an elevator to establish the idea that the penthouse and the downstairs apartment function as separate entities. "Downstairs is hustle and bustle—deliveries, florists and caterers. A staircase would have invited that traffic and invaded the privacy they wanted," observes Hayes.

In this understated approach to the penthouse, the couple decided to maintain continuity between the two



"I wanted very serene colors, the colors I love," says the wife, "green, terra-cotta, the palest of yellows." The library, complete with a rolling ladder, has a desk that Hayes created for the husband. "Each drawer was specifically designed for him—that desk wouldn't work for anyone else," says Hayes. Over the sofa is Dudovitch's circa 1912 poster *Confezioni per Signora "Mele" Napoli*. Floral linen by Lee Jofa. Sofa fabric and wallcovering from Clarence House. Pillow fabric by Brunschwig & Fils.

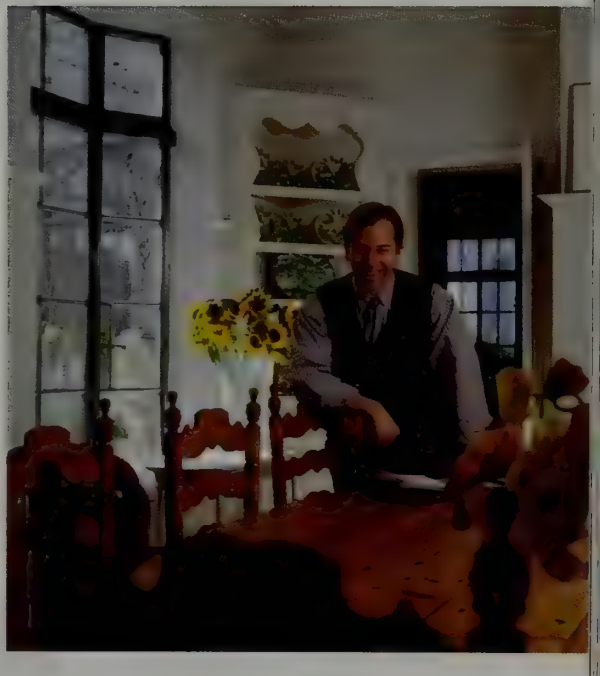
spaces in an almost subliminal way. For the penthouse, they found an eighteenth-century French mantel that's a twin of the one in the living room of the downstairs apartment. Hayes sees other echoes in some furniture, namely the Barcelona stools designed by Mies van der Rohe.

But it's the differences that illustrate the evolution of the couple's taste over three decades. Downstairs, they have created a minimuseum for their art collection; the rooms are furnished with eighteenth-century French pieces, a paneled library and a gallery painted in an Old World blue. The penthouse is simpler, because, says the wife, "I didn't want to live upstairs with the shades drawn because of art."

Several years ago, when Hayes was designing the couple's country house, he saw the range of their taste. He came to believe that the penthouse, with its clean and simple design, may actually be a truer reflection of their personality than their downstairs apartment. "They like things that are fresh, classic and not too serious," Hayes says. "As they get older, their tastes get younger."

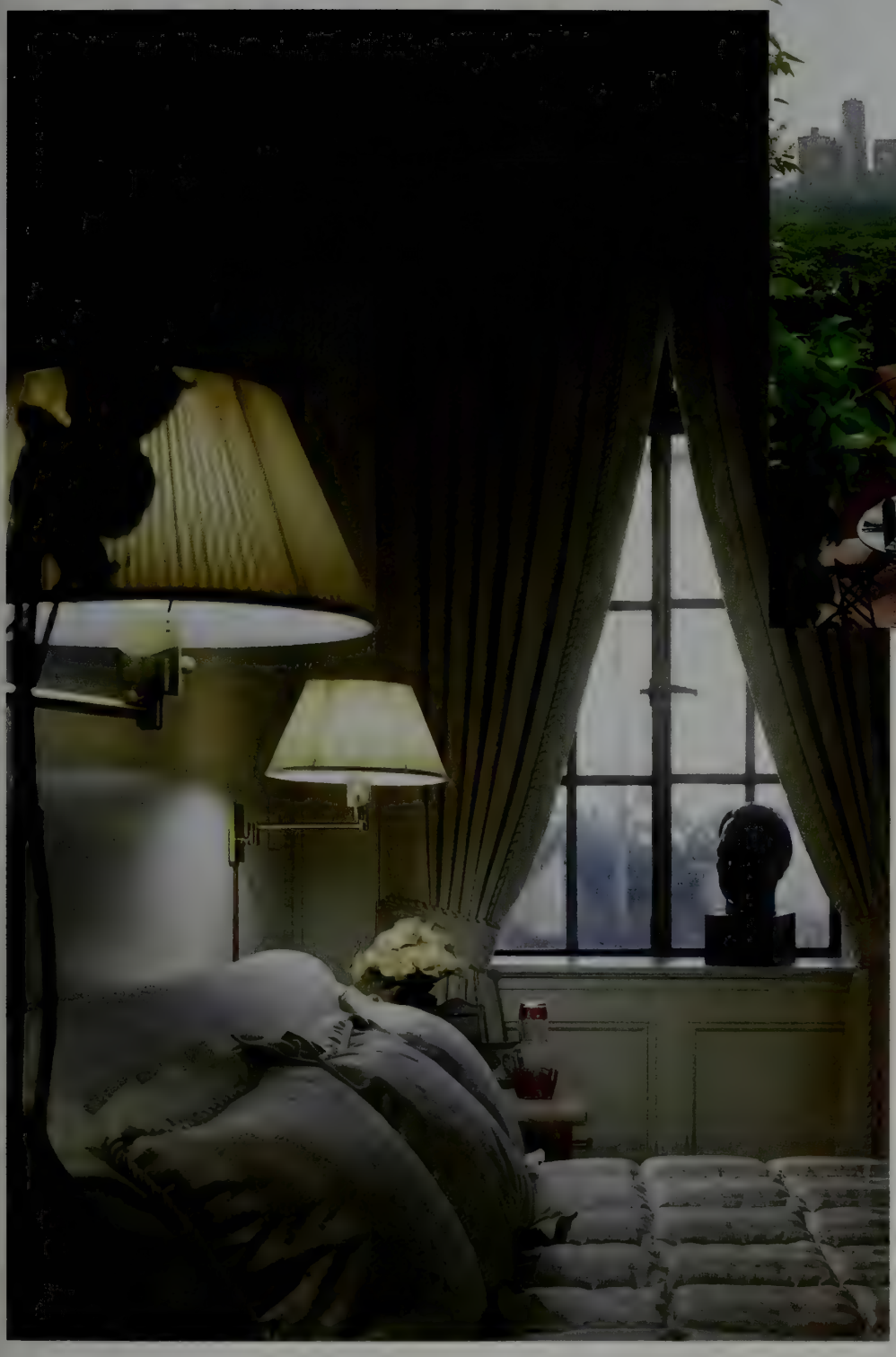
The wife chose a natural palette—muted green, pale yellow, faded terra-cotta and walls that are not white but, she notes, "the color of banana flesh." Rather than focus solely on art, she wanted to showcase the African and Oriental objects she collects. She was most fully able to carry out her

"The penthouse was meant to be private, with less formal entertaining than in their apartment," says Hayes (right). ABOVE: "The kitchen is the piece of Americana in the city that the wife requested. She also wanted a table where the family could gather." On the wall is J.-H. Lartigue's *Villerville*, 1906. Cushion fabric from Pierre Deux; trim by Scalamandré.



"On a subconscious level, the clients and I were asking ourselves, How can we compete with the views?"







DAVID GLOMB

ABOVE: "Our predecessor was a devoted gardener, and we inherited many of the plantings," says the wife. "We focus on outdoor entertaining and on the outside—the penthouse is at the perfect level for views because it's not too high."

fantasy of a country house in the city in the farmhouse-style kitchen. She wanted walls with wainscoting and, lining the glass cupboards, red-and-white gingham dish towels.

Outdoors, the surrounding terrace has wrought-iron-and-glass awnings from the 1940s. There are trees and bushes galore, framed by a wrought-iron trellis. Then there's the view of Central Park's Sheep Meadow. "The driving force," Thad Hayes concludes, "was as much about the landscape as about the interior spaces." □

OPPOSITE: "There aren't any antiques in the penthouse, really—they prefer things simple and functional," says Hayes. Irving Penn's *Two Guedras, Morocco,* 1971, is over the master bedroom's mantel. "The bedroom was meant to have very little color and just be incredibly mellow and luxurious," Hayes adds. "The great thing about working with this couple is that they make decisions quickly because they're busy. Even if they disagree, they come to a consensus on the spot. They don't like to leave things hanging," says Hayes. ABOVE: *Henriette II,* 1927, a small bronze by Matisse, rests on the bedroom ledge.



"Eastlake exteriors can still be found in Berkeley, but the interiors have gone," says designer Michael Vincent, who revived the late-19th-century style for his Berkeley, California, apartment. ABOVE: Over the living room mantelpiece—"the inspiration for the décor"—is a 19th-century portrait. "The décolletage was prudishly painted over with brown clouds by a later hand." OPPOSITE: The pressed-zinc dado and black-and-gilt molding provide an Eastlake-style envelope for furnishings in the same tradition, including an ebonized and gilded side chair and 1860 table. "But the apartment isn't a slavish copy," says Vincent. "The rooms are richer and warmer than in a typical nineteenth-century Eastlake house." Lee Jofa sofa fabric; Karastan carpet.

THE EASTLAKE AESTHETIC

NINETEENTH-CENTURY STYLE FOR A DESIGNER'S ROOMS IN BERKELEY

INTERIOR DESIGN BY MICHAEL VINCENT
TEXT BY JOAN CHATFIELD-TAYLOR
PHOTOGRAPHY BY ALAN WEINTRAUB

In forty years as an interior designer, Berkeley-based Michael Vincent has turned his hand to private yachts, family residences, banks, offices, restaurants and a public university. He has also lived in a wide assortment of places, including eight apartments in San Francisco alone. Of all of them, this small apartment on a busy commercial street in Berkeley was, he says, "certainly the most decrepit."

"I stayed with friends in Berkeley and discovered that I really liked living across the bay. Eventually I bought this little building so I could put my office on the first floor and live in the apartment upstairs."

Only a supremely confident designer would have



BELOW: Beside an 1870s mechanical invalid's chair are a 19th-century brass reading stand and an octagonal tin tray table, one of a graduated set of three throughout the living room. "Putting the right low table in a period room is very difficult," says Vincent (right), "so I found the trays and had steel bases made." Brunschwig & Fils tapestry fabric; Decorators Walk fringe.



considered living in the long-vacant upstairs apartment. "Basically, it was a slum, hideous beyond belief," says Vincent. "The floors were covered in harvest-gold-and-bright-red mock travertine. The kitchen had cracked tile, one naked light bulb hanging from the ceiling and a water heater parked in the middle. When I turned on the water, the pipes burst. There was no heat, and the gas leaked."

Vincent was undaunted. "I thought it had possibilities. I liked the way you could look through the living room to the dining room and into the kitchen, and I wanted to emphasize that continuity."

Vincent painted the living room, dining room and kitchen black and then began adding various accents. By the time he was done, almost every square inch of wall had been resurfaced and embellished.

In the living room, plastic moldings were installed and painted black and gold. Above them, the ceiling was papered with six different wallcoverings. Dark, patterned strips frame a lighter, gold-starred center,

giving the illusion that the ceiling is coffered. The dado is made of embossed zinc, tinted verdigris. A wall of bookshelves is interrupted by a rectilinear slate mantelpiece, decorated with *faux*-malachite and -porphyry insets and gilt detailing. Paintings hang on mirrored panels.

The dining room had the apartment's closest approximation to an architectural asset—a coved ceiling, which Vincent painted metallic copper and framed with a Gothic Revival–style wallpaper frieze. Just below, a quotation from Somerset Maugham, written in large gold-leaf capital letters, circles the room with advice for dinner guests: "At a dinner party one should eat wisely but not too well and speak well but not too wisely."

Although Vincent didn't set out to create a period piece, almost all the furniture and accessories in the apartment are from England and the United States and date back to the 1860s and 1870s. "I didn't think of Victorian at first," he says. "I found a mantelpiece in the Eastlake style at a junkyard, and I bought it for the living room. Then I kept coming across inexpensive Eastlake-style pieces, and all of a sudden I wanted reeded incisions and chamfered edges."

British architect and writer Charles Eastlake reacted against the excesses of the mid-nineteenth century's Rococo Revival and high-Victorian Gothic styles

BELOW: An assortment of eggs in materials ranging from porcelain to Lucite, an American laminated wood lamp base and an early beacon bulb, possibly from a lighthouse, crowd a table in the living room. "In Victorian rooms there were always collections of things—butterflies, birds' eggs. This is a way of carrying on that tradition." Brunschwig & Fils pillow fabric.









ABOVE: "The bedroom has an Indonesian feel," points out Vincent, who tented it with an off-white canvas—to conceal bookshelves and hanging space—and furnished it with a Pakistani parchment lantern, an Indonesian shadow puppet and Kashmiri screens. Campaign chair from McGuire.

OPPOSITE: An 1870s crystal gasolier that Vincent wired for electricity centers the dining room. "I was tempted to connect it to the gas lines," says Vincent, "but I didn't want to have to individually light all twelve lamps each time." Gothic Revival chairs surround the three-leaf table, which extends to seat ten. Lee Jofa cushion fabric.

ABOVE: Vincent painted the dining room walls black and the ceiling metallic copper, then added a Gothic Revival–style wallpaper frieze and beveled-mirror paneling. "Between the chandelier and all the mirrored walls, it almost looks like a Mississippi River gambling boat," Vincent observes. The ebonized cherry sideboard is circa 1870.

By the time Vincent was done, almost every square inch of wall had been resurfaced and embellished.

with furniture that was severely rectangular and decorated mainly by straight, incised lines recalling medieval designs. Vincent, an inveterate shopper who began buying and selling art objects when he was twelve, scoured the Bay Area for Eastlake-inspired furniture and accessories.

His finds include a set of fireplace tools and a trio of black-and-gilt tin trays, now transformed into tables. Other nineteenth-century items are the 1870s mechanical invalid's chair, which he describes as "the most complicated one I've ever seen, filled with cogs and gears and ratchets," and a coal scuttle, typical of the tole work done in the Welsh town of Pontypool. Draperies fashioned out of black fireplace screening flank the window at the end of the room.

"I chose the fire screen mesh because the Victorian look can creep up on you and look like a brothel if you're not careful," Vincent explains. "I wanted a more masculine feeling. The Eastlake style has a certain rigor too—more rectory than bordello."

Another discovery is the unusual quilt, made from scraps of bombazine and taffeta, that covers a round table piled with dozens of eggs in materials from alabaster and porcelain to Lucite.

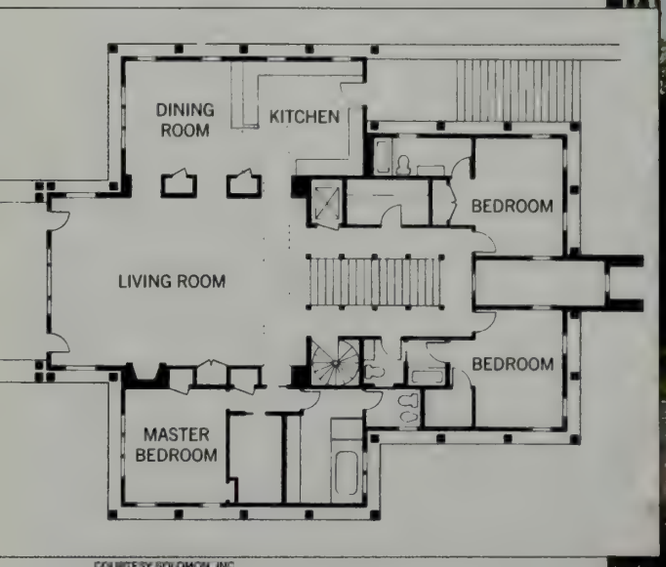
"Everywhere I go I buy an egg to bring home," Vincent says. A painted blue, white and turquoise egg epitomizes Turkish ceramics, a Venetian glass egg is an example of Murano craftsmanship, a Lucite egg filled with brass watchworks came from France,

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MINING THE ARCHITECTURAL TRADITIONS OF TELLURIDE

The immediacy of the mountains," the owner says, is what lured him and his wife to Telluride over other Rocky Mountain resort communities, and what they most wanted the architecture of their house to draw upon. From the moment that they acquired property overlooking the valley of the historic Colorado mining town, the Iowa couple knew that their vacation residence had to substantially engage the surrounding landscape. They had in mind a building that would embody the spirit of the more than century-old mining structures indigenous to the region. The imported styles that they saw proliferating in the area held no interest for them, nor did they care to erect

"We wanted it to be contemporary but with forms traditional to the mountain," says the owner of a Telluride, Colorado, retreat designed for him and his wife by Daniel Solomon. RIGHT: The slate-shingled entrance tower echoes the verticality of both its aspen grove setting and the local mining structures. BELOW: The main floor is a cruciform in plan.



COURTESY GOLDMON, INC

A LOFTY COLORADO RETREAT CELEBRATES VERNACULAR BUILDING FORMS

ARCHITECTURE BY DANIEL SOLOMON, FAIA INTERIOR DESIGN BY TERRY HUNZIKER
TEXT BY NICHOLAS FOX WEBER PHOTOGRAPHY BY ROBERT RECK

BELOW: Resembling a skylit mine shaft, the entrance passageway expresses the house's principal axis, with the main stair ascending to the living room. Stained-timber trusses reach a height of 29 feet; the steel bridge spanning the space "effectively mediates that scale," Solomon says.





ABOVE: "A highly formal composition of light, movement and space," is Solomon's description of the mezzanine area. The sandblasted-and-oiled-steel bridge, which met "the very real challenge of making sense of the big volume," connects two small his-and-her studies. The finishing technique gives the bridge "a wonderful kind of soft luster—it has that intrinsic metallic quality yet is more uniform and refined than steel typically is." Canted skylights illuminate the entrance passageway.



"Any one-person space," notes Solomon, "requires a complete reversal of scale." ABOVE: With sisal carpeting, painted wood cabinets and spruce paneling, the west-facing study maintains the overall bleached, rough-hewn look of the interior.

another sprawling log cabin. Purists, they chose as the design determinant for their house "the very sane way in which the early settlers had responded to the mountains."

Having spent several family vacations in Telluride, the couple were familiar with the unique flavor of the town's buildings. They talked at length with several architects, but, recalls the owner, "it was one stunning house" —a wood-and-stone Telluride residence—that led them to San Francisco architect Daniel Solomon (see *Architectural Digest*, June 1992). Solomon, who in researching the context for the previous house had toured the area by mountain bike and extensively photographed it, was committed to preserving the local design character. His feelings about the encroaching development matched his clients', and he saw in their land "an incredible site—with some wonderful views to reveal and some others to mask." His plan would place the house "in communion with the mountains," he says, reaching out to and echoing the forms of the enveloping peaks.

Telluride is mining country, and Solomon's design is based on that enduring aesthetic. "The old mining buildings have a dignity in their aging that is remarkable," he comments. "I admire that vernacular enormously. It's such a pragmatic style and so right for the setting." Solomon incorporated the primary tenets of the idiom in the house: Stark massing and the use of a single material—in this case slate—make it of a piece with the more traditional built environment. "In serving as both roof and wall, the slate simplifies everything," the architect says. "It's a reductive approach in that it unifies all the disparate parts of the building's exterior."

Ironically, achieving a regional ap-

OPPOSITE: In the living room, interior designer Terry Hunziker "highlighted the boldness of the dimensions," he says, with rustic and primitive furnishings. Hunziker's own designs include the sofa and most of the chairs and tables. The steel fireplace and wall panels were designed by Hunziker, Solomon and Seattle artisan David Gulassa. Mimi London woven baskets and "Twist" tables.





"Simple juxtapositions of robust materials," remarks Solomon, was his approach to the interior finishes. ABOVE: A loft-like steel-clad study dominates the kitchen/breakfast area. Overhead lighting is a combination of industrial pendants and an iron chandelier. Donghia woven-rattan dining chairs.



"There are four guest bedrooms: a masculine one, a feminine one and two children's," says Hunziker. ABOVE: In one of the bedrooms, Ralph Lauren fabric covers the Hunziker-designed maple bed and the chair cushions. A lamp made of a turned wood candlestick is placed on a 19th-century *tansu* chest.

pearance meant at times traveling to distant locations for materials. To select the slate that would best pick up the shade of Telluride's red-stone cliffs, project architect Patricia McBrayer went to Vermont, where she found the perfect specimen, one called "unfading purple." She picked out the timbers that beam the house—all of which are recycled—in northern California; that wood was much drier than the new varieties and was impressively large and stable, qualities that were needed to support Solomon's vast volumes.

Colorado was the source of the patinated copper for the striking chimney. For the fireplace and paneling in the living room, Washington yielded an ideally rusted steel: This dark and heavy substance gives a modulating tone to the house's interior, which is sun-filled and neutrally shaded. Moreover, it provides an earthbound dimension to the central portion of the house, a space that is nothing short of monumental in scale.

"I designed the building to be understated and modest on the exterior yet quite luxurious inside," Solomon says. The interior gains its sense of opulence and grace from, more than anything, the cathedralesque chamber that holds the living room. "The space soars—like the mountains," the owner says. "The result is that it is always uplifting and energizing."

Although the twenty-nine-foot-high living room is unusually vertical and open, it does not engulf the inhabitants. This is largely due to the selection of furnishings by Seattle-based interior designer Terry Hunziker (who was responsible, as well, for the interiors of Solomon's earlier Telluride house). "I was sensitive to the greatness of the space," says Hunziker. "But to bring in overscale furniture would have diminished the effect. The clients desired a light, casual feeling—comfortable and durable and not at all formal. I decided to go with a combination of rustic and contemporary because it was a look that could work within the dimensions of each room."

The architectural element that most mediates the size of the central space

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"The key to the exterior is in the mining vernacular of uniting the wall and the roof, thereby creating something of surprising simplicity," Solomon says. "Some of the newer structures in the area get extremely complicated. With their cut-up roofs and cross dormers, they seem so restless in the landscape." OPPOSITE: At the eastern elevation, steps rise along the stone base to the kitchen deck. The building is situated for northern views; double timber piers that mark the perimeter of the living room are at the far right. "This house is much less complex than a lot of others—it has a gable because there's snow to shed—which is precisely what gives it its presence."



BONNIE DUNE REVISITED

THE LANDMARK SOUTHAMPTON HOUSE GETS A DETAILED RENOVATION

ARCHITECTURE BY SAMUEL WHITE, AIA INTERIOR DESIGN BY JED JOHNSON
TEXT BY PAUL GOLDBERGER PHOTOGRAPHY BY BILLY CUNNINGHAM



ABOVE: "We moved some windows just six inches to the left or right to create overlapping layers of symmetry," says architect Sam White, who reworked the north façade of Bonnie Dune, a house in Southampton built between 1898 and 1902 and attributed to Stanford White.

RIGHT: Designer Jed Johnson, who added the interior architectural details, put in shelves in the sitting room for the owners' majolica collection. "All eleven fireplaces have Fulper tile and each has a unique bas-relief design, from beckoning mermaids to playful birds," he says.

It is tough against the sea and gentle toward the village. That is but one way in which the Shingle Style house shows how remarkable it is and how absolutely it belongs precisely where it has sat for most of this century—perched atop a dune in Southampton, with the energy of the surf on one side and the serenity of wide lawns on the other. The house honors the contained country life of the old village even as it expresses the vastness of the sea.

Many beach houses aspire to this duality; few achieve it. This house didn't achieve it fully either until a recent renovation—no, make that reconstruction, since the house was all but rebuilt from scratch—brought it from a state of deteriorating banality

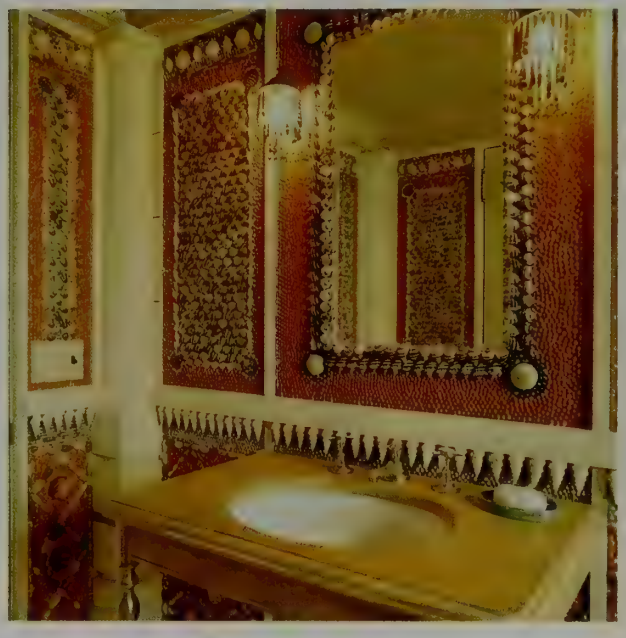




to what must be called its finest glory. The house, long known as Bonnie Dune, was used by Woody Allen as the site for several scenes in *Interiors*, and its condition back then fit the director's Bergmanesque aspirations perfectly. Bonnie Dune was the quintessential tired, rambling, shingled palace, its architectural details awkward, its rooms musty.

Enter the current owners, a prominent business executive with a long history of interest in the arts and his wife, an author and arts advocate. They instantly saw not only the glory of Bonnie Dune's oceanfront site but also the unrealized potential of the house, which the wife, who has fought her share of landmark-preservation battles, knew was a first-class work crying out for restoration.

The couple quickly recruited a



ABOVE: The wife, an arts activist who supervised the project and commissioned pieces from artists, requested that the powder room be turned into a fantasy grotto. The sconces consist of sea urchin spines and silver starfish.

LEFT: In keeping with the house's provenance, Johnson retained the rooms' formal feel while opening them up to the views and giving the living room accents such as a Vitruvian scroll frieze. "The hooked rug, the woven fabrics, all are testimonials to the spirit of craftsmanship and the house," says the wife.



A Swedish scallop-shell chandelier introduces the marine theme in the dining room. "The details in the house make it seem like a small Baedeker to our lives and experiences—there aren't a lot of framed photos as personal mementos," says the wife. The George III chairs have fabric by Clarence House.

team: architect Samuel White of Buttrick White & Burtis, who had assisted them on a previous project, and designer Jed Johnson. The wife, who combines the eye of a connoisseur with the organizational skills of a four-star general, took charge. She declared that she wanted the house done in a year, and that to help, she and her husband would live in another house on the property and supervise. "I'm not one of those people who gets on a plane for somewhere and says, 'Call me when the house is done,' " she says.

Architect and designer both agree that the wife was intimately involved in every decision, and they credit her with sole authorship of several significant parts of the design, including the layout of the entrance court and fountain and the design and placement of the pool and its twin classical pavilions set at each end. She was also the project's strategist and field marshal, alternating between searching out fabrics and furniture in New York and keeping everything on track in Southampton. And it was the wife who decided that the project was also an opportunity to commission some new pieces of design and craftsman-



ship, turning the residence into a genuine demonstration of the potential of patronage.

She invited Dale Chihuly to design new glass chandeliers, asked Stephen T. Anderson to create one of the largest hand-hooked rugs made anywhere in recent years, commissioned drawings of seascapes from artists Georgia Marsh and April Gornik and found craftsmen to produce special moldings, tiles, light fixtures and hardware in the marine motifs she and the designers introduced as themes throughout the project.

The house has been attributed to Stanford White, but its architectural provenance has never been confirmed. Sam White, who is White's great-grandson, is inclined to believe the design came from another architect's hand, possibly that of the equally renowned Bruce Price, but he admires the house whatever its authorship. It is one of the most striking Shingle Style houses in eastern Long Island, in part because of the subtle but firm shift in mood from one side to the other. The house is set right into the dune ("fabulously sited, if ecologically incorrect by today's standards," Sam White says), and as a re-

The master bedroom was carved vertically out of small rooms above and given a central window that overlooks the ocean. "I've spent my whole life reading and writing in bed," says the wife. "I lie here and drift away—it's a wonderful way to dream and be inspired." Méridienne fabric from Osborne & Little.



The porch "had been enclosed and covered with prefabricated paneling and used as part of a billiard room. We reconstituted it as an open porch, which was its original purpose," says Johnson.

sult it is four stories high on the north, facing toward the entrance court and the open lawn, and three stories high on the south, facing the ocean.

The north façade is a formal composition anchored by twin gables, with a complex pattern of windows and a delicate, Neoclassical front entrance portico off to one side of the first floor. It is a sumptuous front made welcoming by the plethora of six-over-six windows with black shutters. It would be busy if it weren't so well controlled, which is to say it was busy until the renovation calmed things down by reorganizing the windows slightly and, in Sam White's words, "doing what we could to get rid of the funny syncopation, those rhythms that appeared to be chaos."

But the architect knew not to clean things up too much. White kept away from pure symmetry, and there is still rhythm, though surely no more chaos. The south façade was always more relaxed, more horizontal. It sprawls rather than stands tall, but it needed something more than fine-tuning, and it got it in the form of a gracious second-floor terrace defined by solid Doric columns and, on the third floor, by the reopening of a pair of lu-



nette openings set into the mass of the house and by a Palladian window right in the center, marking the master bedroom.

Consistent with the slightly urban feel of the entrance façade, a broad staircase leads up to what is in every way a piano nobile. Beach houses rarely have such grand processional experiences as this one, in which the ocean is invisible at first, then is gradually revealed as guests ascend and move toward the main rooms, all of which open to views of the sea.

Yet there is no coy attempt to deny the idea of being right on the dune; indeed, the ocean is alluded to at the front door, long before it is actually seen, in the form of the marine leitmotivs that play through the house. The risers on the stairs are carved in the form of waves; the bronze door handles are cast in shell shapes; the massive entrance chandelier by Dale Chihuly consists of hundreds of pieces of green glass, like a magically glowing creature from the sea. The chandelier is one of the most important objects in the house, not only because it so powerfully expresses the owners' determination to commission

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"This side had no fêng shui," says White of the south façade. "The two lunette openings on the third floor flanking the master bedroom had been enclosed. Creating the bedroom was a master stroke—it took a few horrible rooms no one knew what to do with and made the architectural hierarchies much clearer."

IN THE SHADOW OF THE GRAND TETONS

DRAMATIC SITE FOR A WYOMING REFUGE



ARCHITECTURE BY ERNIE VASQUEZ, AIA
INTERIOR DESIGN BY SUZANNE ROBERTS
LANDSCAPE ARCHITECTURE BY GREG GRISAMORE
TEXT BY VERLYN KLINKENBORG
PHOTOGRAPHY BY ERIC FIGGE

Certain topographies you learn to take for granted, especially in the American West: the branching of watersheds above a major river, the shading of forest into rangeland, the edging of rimrock above a sagebrush basin. But the predominant feature in the West is a chain of mountains laid out longitudinally, aligned north and south. The mountains shape everything—where the moisture falls, how the wind prevails—and you quickly grow used to the geographical order they impose. You learn to speak of the eastern slope and the western slope or the front range and the back range. But the mountains also alter the light. You get used to the way they truncate the day. You grow accustomed to liv-

Near the Grand Tetons in Wyoming, Alfred and Deeann Baldwin have renovated their western retreat to take advantage of the setting. "You never get tired of the view," says Deeann Baldwin. "When we first saw it, we said, 'This is it.' " ABOVE: Horses graze before the house, which was built of standing dead pines.

To update the house, the couple called on designer Suzanne Roberts and architect Ernie Vasquez, who expanded the rooms, enlarged the windows and lightened the log surfaces. OPPOSITE: Western artworks fill the living room. Bill Anton's painting *Fall in the Air* is over the fireplace. At the window is Bud Boller's 1975 *Brother*, and on the *faux*-granite table is a bronze by Dan Ostermiller.


CHARLES M. RUSSELL
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INSET: Hopi kachinas are set on a living room table beside a three-figured shaman by Bill Worrell. Above is Frank McCarthy's 1988 *Kiowa Raider*. OPPOSITE: Native American rugs and open-beam ceilings provide the backdrop for Mike Halterman's bronze *Wolf* and, on the low table, Bud Boller's 1981 *Escape*. Table and chairs at the window are 19th century.



ABOVE: "We completely redesigned the kitchen," says Suzanne Roberts, "doubling the space and installing new cabinets and granite slab counters." Atop the cabinets are Native American plates from the couple's collection. The handcrafted table expands to seat eight. Sub-Zero refrigerator. Cooktop, Jenn-Air.

ing in their morning shadow or their evening shadow, and after a while the broad, balanced light of the flatlands seems unfamiliar.

In the morning shadow of the Grand Tetons is where Alfred and Deeann Baldwin built the place they call Baldwin Ranch, one hundred and twenty acres of upland in Wyoming. At the ranch's center is a 7,000-square-foot log house. It is the kind of house that almost transcends the architectural limits set by log construction, which is steadily becoming less and less vernacular, to use the term made popular by landscape historian John Brinckerhoff Jackson.

Vernacular housing these days tends to mean, ironically, the fifteen thousand or so houses and town houses that have been built in developments throughout southern California by the Baldwin Company, of which Al Baldwin is president. The house at Baldwin Ranch is a purely romantic establishment. It pays a distant homage, as do most of the log houses in the western United States, to small, owner-hewn cabins—truly vernacular constructions—but it pays a nearer homage to the grand lodges erected throughout the West around the turn of the century.

In the years since they'd constructed the house on an open plot of land in 1978, the Baldwins realized it was time for a change. "I only wanted to add fourteen feet to the place, but it just kept on going," Deeann Baldwin remembers with a laugh. The one-year renovation that resulted was overseen by architect Ernie Vasquez, who designed the couple's Laguna Beach, California, residence (see *Architectural Digest*, March 1988), and interior designer Suzanne Roberts, who'd done commercial work for the Baldwin Company.

Windows were expanded, log surfaces that had yellowed over time were sandblasted, the kitchen was enlarged, a bedroom was added and most of the furniture was replaced. "They'd outgrown the house," says Roberts. "It didn't work for the way they wanted to use it." The refurbished rooms are now highlighted by comfortable upholstered furnishings, Native American artifacts and western bronzes and paintings.

"Art is something we have in common; it's what we give each other for anniversaries and birthdays," says Deeann Baldwin. In a sense, the house has become both a backdrop for the couple's extensive collection of western art and a frame for the west-facing precipices of the Grand Tetons, which seem to peer in through the windows whenever the weather cooperates. "The other night," says Al Baldwin, "we could see lightning hitting the tip of Grand Teton"—whose altitude is about 13,770 feet—"and forking down its sides." When the clouds settle in, obscuring the mountains, the scenery loses some of its grandeur, but none of its beauty. It only becomes more intimate. Down a gentle slope from the house lies a pond, which the couple call Baldwin Lake, and in the spring the lawn blossoms with thousands of tulips and daffodils, evoking an utterly different setting, something more reminiscent of the East than of this mountain terrain.

Though the house is filled with western art and artifacts—a child's tepee, bronzes by Carlos Machado, Bud Boller and Dan Ostermiller—it has none of the formality of a gallery, just the ease of a family at home. On the walls and tables there are almost as many family photographs as there are paintings and sculptures. "People ask how long it takes Al to relax once he gets to the ranch," says Deeann

Baldwin. "Ten minutes and he's in ranch mode." In the basement there is a room that she calls Al's room, which is nothing more than an oversize, unfinished closet filled with fly rods and the tools of a passionate outdoorsman. On the second floor is a game room with an antique Brunswick pool table that Suzanne Roberts had sandblasted "to lighten up the wood," she says.

Behind the log barn spreads a series of pastures, rising to the north, grazed by the Baldwins' Missouri fox trotters, a breed of horse that seems to be gaining popularity in the West for its fast, smooth, extended walk. In the lower pasture stands Midnight, the Baldwin stallion, and in the uppermost pasture, separated from Midnight by a small band of geldings and several strands of electric fencing, there are the ranch brood mares.

Walking in these pastures, you realize that Baldwin Ranch is laid out in totally separate terrains. North of the house, where the horses graze, the land is completely open to the sky, except where aspens and pines line the creek. Along the lawn rising up from the pond, the landscape is lusher, more mannered, but without any air of artificiality. Near the house the profusion of plants increases, until nature yields to the house itself.

But always, in the distance, the Tetons loom. The eye keeps going back to them from nearly everywhere on Baldwin Ranch. They are just far enough away to seem contained, somehow, their sublimity tamed by the order of this dwelling and by the way each window, each arch of aspens, provides a perspective. On a side table in the house is a photograph of Al Baldwin and his children on top of Grand Teton. They are framed by open sky, and they are smiling, of course. They have just been reminded of the complexity, the unending detail, of the landscape they see every day from the windows of their house, which lies in view beneath them, beside a road, not far from where the forest turns to cropland. □

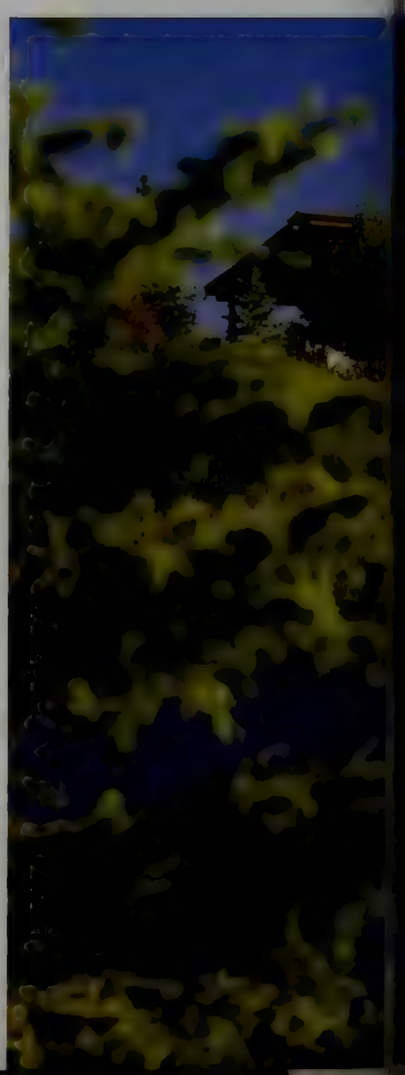


ABOVE: The upstairs game room is a favorite gathering place. "To complement the monochromatic theme, we lightened the pool table and replaced the green felt with camel-toned fabric," says Roberts. A Sioux scabbard rests against the horn-and-antler mirror. Iron-and-parchment lamp is from Bruce Eicher.

The house pays homage to western lodges erected at the turn of the century.

OPPOSITE ABOVE: The master bedroom is warmed by a stone fireplace whose screen depicts Al and Deeann Baldwin on a pack trip in the Tetons. Above it is John Bruce's portrait *Old Woman*. In the foreground is a Bud Boller bronze. Rug is Navajo. Cowtan & Tout fabric is on the iron four-poster, from Bruce Eicher.

RIGHT: The rear of the house opens to a pond the couple call Baldwin Lake. "It's spring-fed and stocked with cutthroat trout," Al Baldwin points out. Wildflowers, aspens and fir trees surround the pond, part of landscape architect Greg Grisamore's plan.





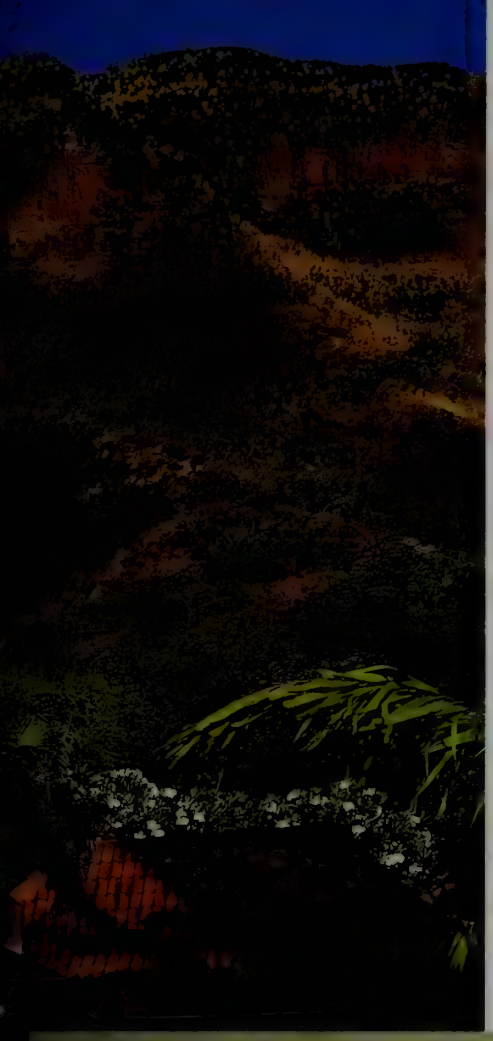




A TROPICAL PALETTE KEYED TO DIAMOND HEAD

ISLAND COLORS INFUSE AN OAHU RESIDENCE WITH THE SPIRIT OF OLD HAWAII

INTERIOR DESIGN BY CARLETON VARNEY AND DANIEL S. PARKER OF DOROTHY DRAPER & COMPANY
TEXT BY BROOKS PETERS PHOTOGRAPHY BY RON BLUNT



I've always been of the theory that most people don't see color," says New York–based interior designer Carleton Varney, who sports a dazzling green-and-gold silk cravat that is hard not to notice. "I mean, they don't see color the way I see color."

From anyone else such a comment might border on braggadocio, but coming from Varney, the successor to the legendary decorator Dorothy Draper and writer of such fanciful mysteries as *Kiss the Hibiscus Goodnight*, the statement rings true. For throughout his long career designing for hotels, ambassadors and presidents, as well as for private clients, he has splashed interiors with radiant jewel tones and lush tropical hues. What he seeks to unleash, he says, is a certain "luminescence."

A recent residential project on Oahu in Hawaii is no exception. Sited on a rise near Diamond Head overlooking Honolulu's skyline, the 1940s Mediterranean-style villa glows with sensuous yellows, melon greens, cool aquas and hot hibiscus pinks. "The house harks back to a time on the islands before the explosion of high rises," Varney relates. "Today everything is glass-and-concrete castles on the sand. But this is the Hawaii of the rainbow and the simple flowers of a beautiful lei."

In an overdeveloped resort city such as Honolulu, where leis are now plastic and vintage Hawaiian shirts sell for thousands of dollars, Varney's nostalgic vision is a welcome anomaly.

LEFT: "We drew on Hawaiian traditions," says Carleton Varney, who reworked Jun Gi and Eul Sun Hong's 1940s Mediterranean-style villa near Diamond Head in Honolulu with associate Daniel S. Parker.

"I've always been enamored of the colors of island flowers." BELOW: A triptych by Peggy Hopper becomes a backdrop in the lanai for a Varney-designed banquette and bamboo-motif pillow fabric.







His clients, Jun Gi and Eul Sun Hong—an industrialist and his wife—selected the designer because they appreciate his bold yet traditional style. "People come to me because I do rooms that have bright, tremendous floral prints and happy environments," he says. "I know that isn't avant-garde in certain circles. It's strictly a matter of color. There's no magic without it."

Eul Sun Hong has her own magic, Varney says. "She's a very beautiful woman, and she wears the colors I do rooms in." If he had a guiding purpose, it was to infuse the rather staid, stucco spaces with Eul Sun Hong's "sparkle." The Hongs own other houses in Tokyo and their native Korea and a horse and cattle ranch located elsewhere in Hawaii. They envisioned this dwelling, however, as a vacation home for the entire family. And vacation homes usually mean sand—and lots of it. Notes Varney, "Everyone thinks of a beach house, whether it's in Palm Beach, Pebble Beach or Waikiki Beach, as the following: It has to be beige. It has to have rattan. And it has to have Haitian cotton fabrics, clean manila walls and draperies on bamboo poles that blow in the wind. I don't do that. I hate everything beige."

Armed with his signature—and anything-but-drab—palette, Varney ventured into the project with his customary gusto and painted up a storm. The pristine interiors now exude a comfortable cheerfulness that complements the pastel pink stucco façade and the crisp lines of the terra-cotta roof. "It's a house of many moods," Varney offers. These moods are manifest in the fresh floral fabrics, the geometric patterns on the floors and ceilings and the subtle stripes in the wallcoverings. The play of light and color is seamless and fluid, soothing to both the eye and the soul. There's a mélange of European antiques, a Tiffany lamp and contemporary art, as well as native touches: a

A coffered ceiling with recessed lighting provides soft illumination in the hibiscus-pink living room. The checkerboard floor and the *faux*-zebra-skin rug were hand-painted by Deborah Lambeth.

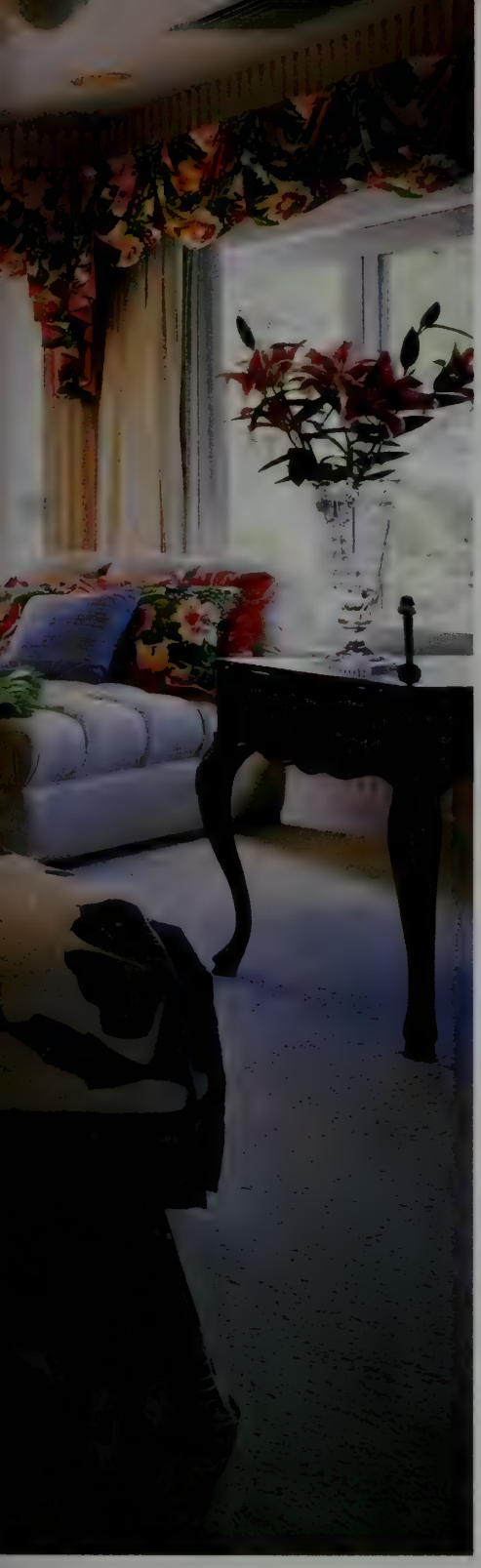


handmade island quilt and a vintage film poster from *Honolulu Lu*.

Outside, Varney and his architectural design associate Daniel S. Parker installed stucco planters and a terra-cotta-tile terrazzo, and painted a wooden pergola green to reflect the surrounding vegetation. In the rock garden, the gentle plash of a waterfall evokes the mysteries of the rain forest.

No stranger in paradise, Varney has designed several prominent hotels in Hawaii, including the gargantuan Sheraton Waikiki, with nineteen hundred rooms, and the tiny Hotel Lanai, with a mere ten. Tackling a simple house like this one was a departure for him, one that required a nimble shifting of gears and concentration. "When I do a residence," he says emphatically, "I live with it. I dream it. I get totally involved in all the details. I'm always picking up this and that from sources, knowing exactly where it should go. I even make sure the family has enough books. I worry about my clients more than they do."

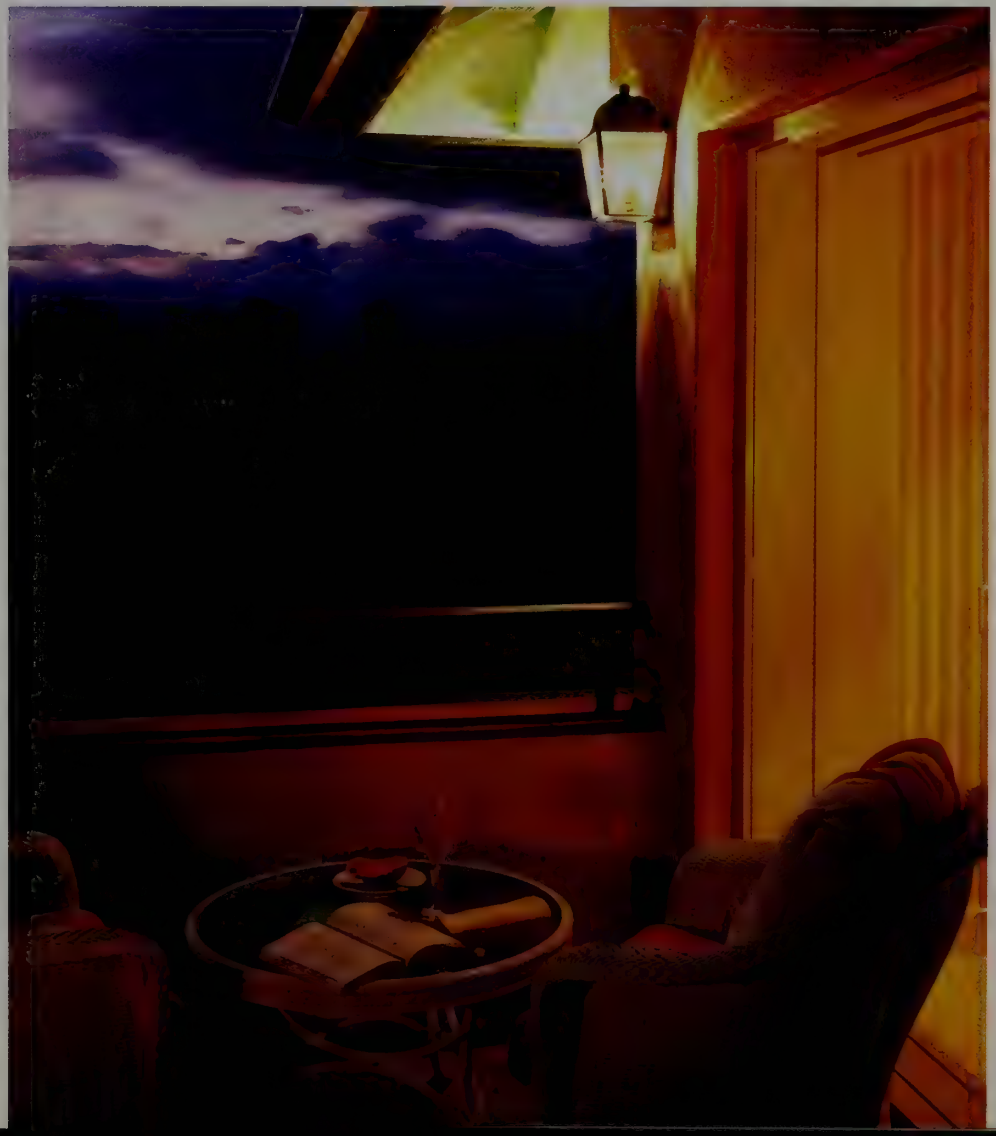
Such meticulous attention has unforeseen rewards. "When people ask me what I do for a living," Carleton Varney says, "I tell them I create memories. That's what good design is all about. And this house has a lot of memorable moments. When you walk out of it, you will definitely know where you were." □





"My inspiration for the residence goes back to the era when the buildings in old Hawaii were pastel pink and decorated with bright island colors," says Varney. ABOVE: The master bedroom window frames a panorama of the city beyond.

ABOVE: A bold floral fabric, pink trim and lining and a striped wallcovering, all created by Carleton Varney, punctuate the master bedroom, which looks out to the gardens. Botanical prints are hung on one wall.



RIGHT: The terrace off the master bedroom offers a dramatic nighttime view of the glittering Honolulu skyline. "I wanted the house to evoke the time before the arrival of high rises on the beach," explains Varney.



FELICIANO

ANTIQUES: JAPANESQUE SILVER

AMERICAN PIECES INSPIRED BY THE EAST

TEXT BY ANN E. BERMAN

ABOVE: *Bowl*, Gorham Manufacturing Company, 1880. Silver, vermeil and various metals; 3½" high x 6½" in diameter. The opening of trade with Japan in 1854 and the 1876 Philadelphia Centennial Exposition fueled the craze for Japanesque-style decorative arts. Medallions with exotic birds and Asian quince blossoms ornament a bowl's "honeycomb" surface. Historical Design Collection, New York.

OPPOSITE: *Vase*, Tiffany & Co., 1878. Silver and various metals; 20¼" high. The "Conglomerate" vase, crafted for the 1878 Paris Exposition, combines every Japanese metalsmithing technique known to the firm at the time, including niello work, spot-hammering, *mokume* (wood graining) and the use of patinated alloys. Christie's, New York.

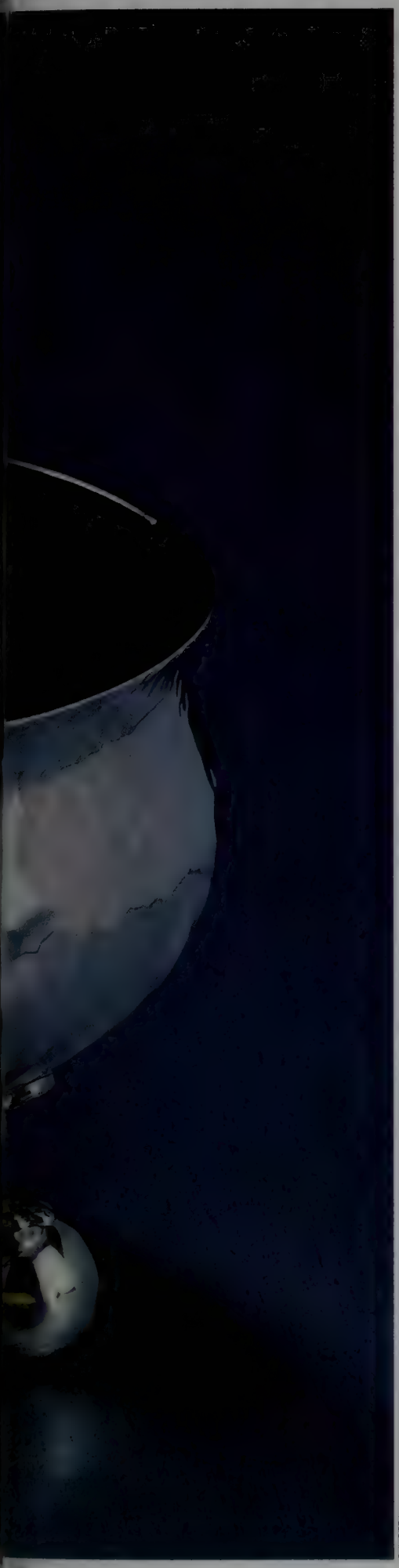
In the opulent, grandly social climate of the 1870s and 1880s, a treasure of silver gleamed from fashionable dining tables and sideboards from New York to Paris. During these glittering decades silver design was as important as the right gown from Worth, and American companies found themselves—for the first time—the envy of the silver-making world. American silver was the talk of the 1878 Paris International Exposition, where Tiffany & Co. received the grand prize and Charles Tiffany himself was dubbed chevalier of the Legion of Honor. It was an age of dizzying eclecticism, and America had triumphed by adopting the decorative vocabulary of yet another culture—Japan. But this time magic was made. The Japanesque style was neither American nor Japanese but an inspired hybrid that sparked the creation of some of the most beautiful silver ever made.

In borrowing from the Japanese, American silver-making firms like Tiffany's, Gorham Manufacturing Company, Whiting Manufacturing Company and Dominick & Haff did more than just assimilate the gentle Eastern vocabulary of blossoming trees and vines, leaping carp, insects, seaweed and crustaceans. At the height of its glory, Japanesque silver seemed to absorb the power of the Japanese aesthetic itself, embracing concepts like asymmetry, naturalism and the shallow picture plane. In talented American hands, Japanese motifs and techniques were reconfigured, reborn, expertly coaxed to transfigure shimmering metal. As one dazzled Parisian connoisseur wrote of American silver at the 1878 exposition, "The borrowed elements were so ingeniously transposed to serve their new function as to become the equivalent of new discoveries."

Japanese art itself was discovered by the West in







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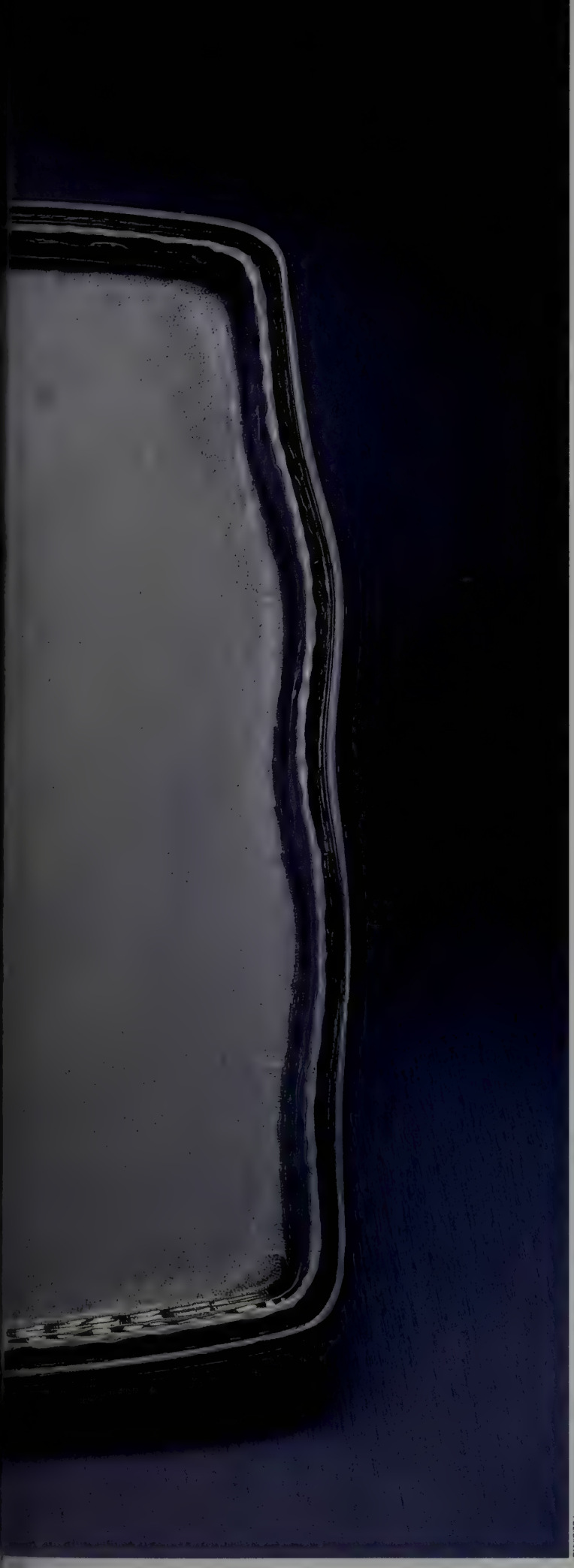


LEFT: *Bowl*, Whiting Manufacturing Company, circa 1883. Silver, copper and vermeil; 4" high x 8" in diameter. Whiting, among the most important post–Civil War silver makers, was known for its progressive designs, such as the copper-and-silver crab that distinguishes a hand-hammered bowl. Kurland•Zabar, New York.

ABOVE: *Coffeepot*, Tiffany & Co., circa 1877. Silver, copper, gold and ivory; 9" high. Under Edward Moore's art direction, the period from 1871 to 1882 was the most prolific for Tiffany's Japanesque silver. The organic shapes developed during his tenure were reinterpreted until the century's end. S. Bernard Paré & Co., New York.

1854, when Japan was opened to trade by Admiral Perry. Embraced by the avant-garde in the 1860s, the Eastern aesthetic was disseminated to the general public via the Philadelphia Centennial Exhibition in 1876. Soon an obsession with all things Japanese had swept Victorian America in a flurry of screens, fans and shining lacquerwork. As William Hosley writes in *The Japan Idea*, "At the height of the Japan craze few would have denied that Japan = art." The ascendancy of Japanese taste also had a strong moral component: Followers of the Aesthetic Movement then





FELICIANO

flourishing in England and America saw creeping industrialization as a danger to the moral superiority of handcraftmanship. These aesthetes reserved their strongest admiration for the decorative arts, believing an "artistic" environment to be spiritually uplifting. The Japanese, it was thought, understood the dignity of the artisan and protected an economy in which he could thrive. All in all, Hosley concludes, "Identifying with Japan established a company's membership in the fraternity of the artistic elect."

It also improved the bottom line: In the wake of the economic panic of 1873, American silver makers needed a fresh, attractive style with which to tempt buyers. Consumer enthusiasm for objects in "the Japanese taste" sparked by the Centennial Exhibition led many companies to develop lines of Japanesque silver. Tiffany's chief designer Edward C. Moore's collection of Japanese art (now in New York's Metropolitan Museum of Art) provided some good prototypes, but more grist for the design mill was required. In 1877 the British designer Christopher Dresser was dispatched to the Far East by Tiffany's to procure a huge cache of Japanese artifacts. Some of these bronze, lacquered and porcelain objects were sold, but the best were retained for use by Tiffany's designers. In fact, a few Oriental pieces can still be seen in Tiffany's archives, along with the hundreds of design drawings such objects inspired.

Before Tiffany's venture into the authentic, Japanese-style ornament had existed, but only perched rather decorously on the surface of conventional Western silver. After 1877 the Japanese aesthetic was no longer applied—it had been absorbed. Edges softened; asymmetry was allowed to hold sway. Realistic vignettes, such as carp leaping from the waves, coexisted with abstract elements and stylized Japanese motifs. Some objects were blanketed in patterns of fish scales or blossoms; others were treated as canvases upon which a few exquisite elements —an iris, a butterfly—were placed as carefully as in a Japanese painting. Coffee and flatware services "matched" in the Oriental fashion: Some design elements appeared on one piece and not another, and yet the group would present a cohesive whole. Eastern ideals of completeness and humor produced charming details. A tiny insect might peep from foliage, nearly invisible yet essential to the designer's

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Tray, Tiffany & Co., 1879. Silver, gold and copper; 9¼" x 11½". After 1877 Tiffany's designers applied decorations made in such metals as gold and copper to the hand-hammered surfaces of most of its Japanesque silver. A tray engraved "Kitty Edmonds Christmas 1880" shows the matte finish of many of its pieces. Nelson and Nelson, New York.

GARDENS: LA CASA PACIFICA

LEGACY OF A HISTORIC CALIFORNIA OASIS

Spanning the six acres of prime oceanfront property in San Clemente, one might think that the history of La Casa Pacifica would be found as an addendum in a text called *Great Surfing Beaches of Southern California*. But how would that explain the evenings Franklin D. Roosevelt played a hot game of poker in the gazebo? Or the fact that the towering magnolia outside the dining room comes with a White House pedigree?

Built in 1926 for the Hamilton H. Cotton family of Los Angeles, La Casa Pacifica was the cornerstone of the Cottons' five-thousand-acre estate, which included a horse farm, a racetrack and a clubhouse. Prominent figures in the Democratic Party during the twenties and thirties, the Cottons chauffeured their prominent friends down the coast on weekends via private railcar. Standing on the bluff overlooking the ocean, one can still hear passing trains. But a great elephant topiary guards the entrance now, signaling a change: Over twenty-five years ago the estate passed into well-known Republican hands. La Casa Pacifica became the residence of President and Mrs. Richard M. Nixon in 1969 and served as the Western White House during his presidency (see *Architectural Digest*, Winter 1970). Mrs. Nixon brought a seedling from a magnolia Andrew Jackson planted in Washington in the early nineteenth century. And the Cotton-Roosevelt poker game gazebo turned into a Secret Service guardhouse.

When the Nixons left the White House, friends encouraged them to stay in California, but they chose to return East. And in 1979 Ninetta and Gavin Herbert became the third owners of La Casa Pacifica. "As head gardener," Gavin Herbert says, "I had the

A profusion of mostly white flowers, including delphiniums, marguerites, Shasta daisies and foxglove, fills the garden at the northeast corner of Gavin and Ninetta Herbert's residence in San Clemente, California. The six-acre property, which sits on a bluff 70 feet above the Pacific, was formerly owned by President Richard M. Nixon and his family.



TEXT BY IRENE BORGER
PHOTOGRAPHY BY DEREK FELL

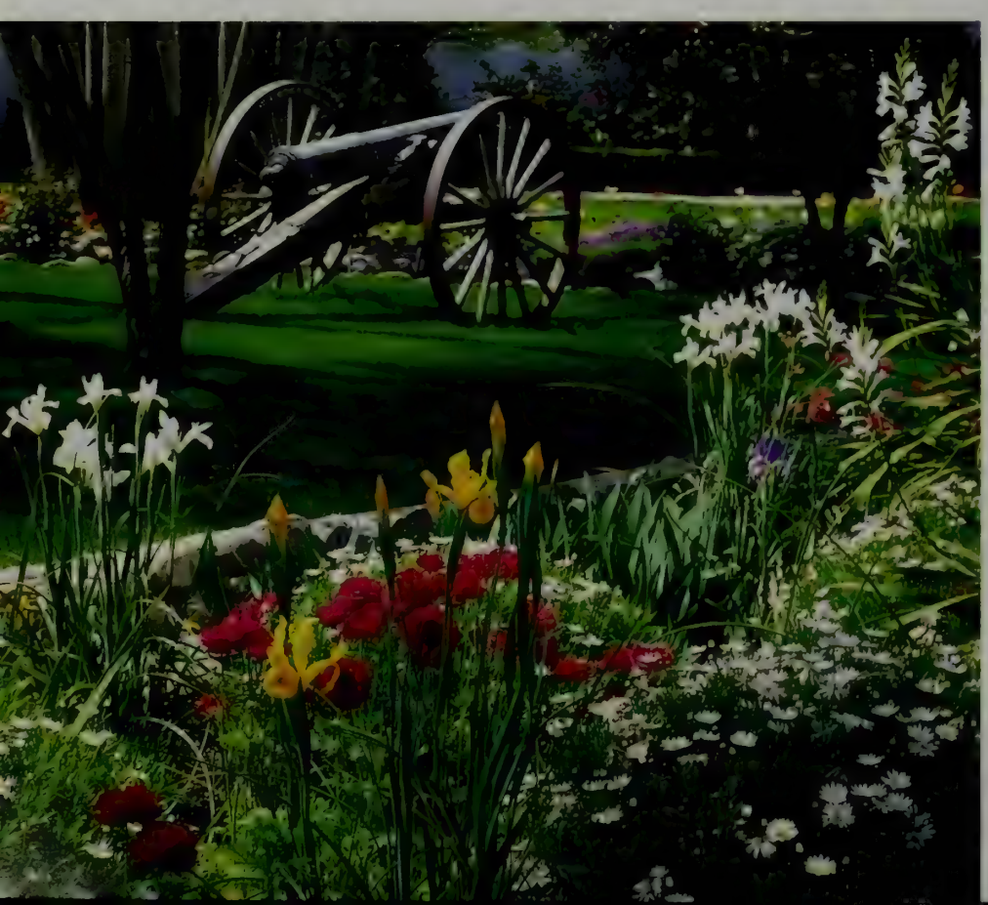


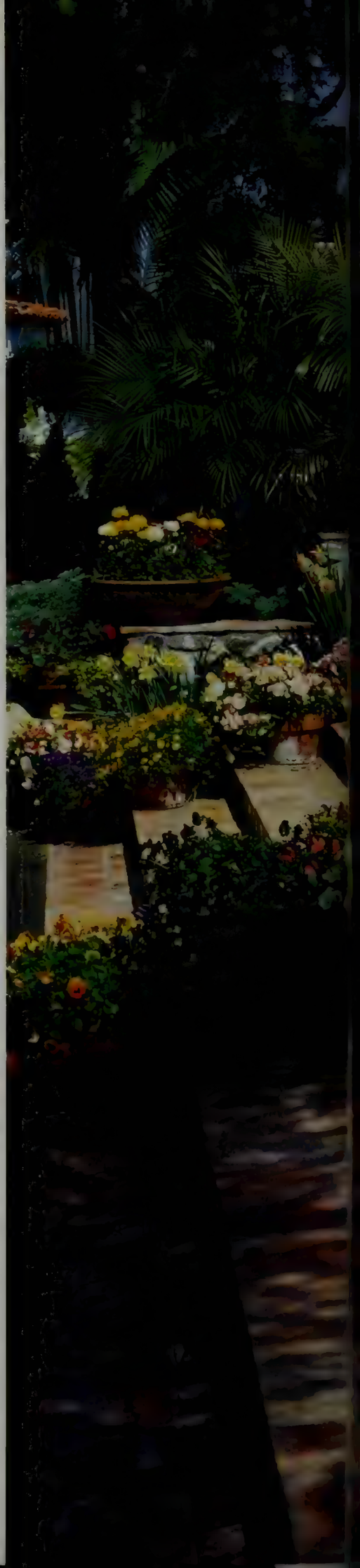
"In my pharmaceutical business there's often a lag time of ten or fifteen years, but with plants you can see something happen in a short period of time," says Gavin Herbert. ABOVE: *Brugmansia candida* marks the entrance to the pool area.

To permit flexibility, the Herberts use lots of pots. RIGHT: Pansies line the tile steps that lead from the pool to the swimming pavilion. Potted petunias grow in the greenhouse and are brought out when the pansies have peaked.

"It's been a dynamic, evolving garden. We've had no colossal master plan."

"Pat Nixon and I used to walk around the gardens," says Gavin Herbert, who headed a volunteer gardening crew when the Nixons occupied the house. "She liked things rough and wild and natural—nothing too fancy." BELOW: On the north side of the main house, the Herberts have alternated flower borders and lawn to enhance the impression of depth.









"We love to surprise our guests and have dinner in some spot they haven't thought of," says Ninetta Herbert, who likes to use the grounds for entertaining. ABOVE: Watching over the entrance is an elephant topiary of *Podocarpus gracilior*. In the foreground are nasturtiums, marguerites and Raphiolepis.

right of first refusal." Head gardener?

In addition to serving as the CEO of a major pharmaceutical concern, Gavin Herbert has a secondary business, and a passionate interest, in gardens. (The Herberts are the proprietors of Roger's Gardens in Corona del Mar.) During the decade the Nixons lived at La Casa Pacifica, Gavin Herbert was chief of the volunteer brigade that spruced up the garden on weekends. "Once we had seventy-two hours to get things in shape," he remembers. "The president was flying out from Camp David with the Russians. When we ran out of some flower material, I picked up the phone to call the nursery and the KGB advance team jumped out of the bushes. I was call-

ing on the just-installed hot line."

With the Secret Service no longer ensconced at La Casa Pacifica, gardening has become less dramatic, yet the Herberts' first task was determined by a definite affair of state. For security reasons, the plantings had been grown into great thickets as visual protection. "It was a jungleland," Gavin Herbert recalls. "You couldn't even see the ocean from the house."

While the traditional thick-walled Spanish-style courtyard residence is treasured by the Herberts, who chose to keep its history intact—adding only a bell tower found in the original plans sent to them by Julie Nixon Eisenhower—the focus of their engagement is the garden. And their first task was to clear away the truckloads of underbrush.

Lew Whitney, the president and managing partner of Roger's Gardens, had worked on the property during the Nixon years and joined the Herberts in surveying the land. "It's been a dynamic, evolving garden," he says. "We've had no colossal master plan. We constantly try out new ideas. That's the difference, as I see it, between landscaping and gardening. With landscaping, you do a landscape and leave. Successful gardens demand experimentation and take years to develop."

The first great statement on the property was the trees planted by the Cottons in the twenties, stands of palms, thin and taut as bamboo, and what may be the finest example of Monterey cypress south of Santa Barbara. "Initially I wanted to try to recreate what the gardens might have been like at their peak when the Cottons owned it," Gavin Herbert says. "But really, when they lived here it was more of a desert climate, without irrigation. They were essentially limited to creating a Mediterranean garden. We have much more scope."

Scope is possible, in part, because of both the expanse and the diversity of microclimates. There's the windy, shady salt air of the oceanfront, the sunny interior patio filled with olive trees, the protected inland sites—the

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ABOVE: Once occupied by the Secret Service to guard President Nixon, the gazebo is a popular hideout for the Herberts' grandchildren. Monterey cypresses stand on the bluff, which is one of the family's favorite vistas, "particularly in the winter, when there are long marvelous sunsets," says Gavin Herbert.

Annuals and bulbs are double-planted to yield immediate and staggered waves of colored beds.

"One of the exciting things about the property is that there are enough 'subareas' that you can have a project going yet not disturb the whole place," says Gavin Herbert. "I envision that we'll always have a changing project." ABOVE: Iceberg roses climb up the palm tree to the right of the river-rock-edged path.

PORTRAIT OF THE ARTISTS IN IRELAND

NOELLE CAMPBELL-SHARP'S NOBLE EXPERIMENT IN CILL RIALAIG



ARCHITECTURE BY ALFRED COCHRANE TEXT BY MALISE RUTHVEN
PHOTOGRAPHY BY IANTHE RUTHVEN

"We created it from the ruins of existing cottages," says architect Alfred Cochrane of Noelle Campbell-Sharp's house, which is sited amid the international artists' retreat she developed in the abandoned village of Cill Rialaig in County Kerry, Ireland. Irish vernacular architecture inspired the design.

The Iveragh Peninsula of County Kerry, where Ireland extends a four-prong foot into the Atlantic, is as remote as any corner of Europe. With land too poor to merit English attention, the region was left alone. The people lived by fishing and cattle breeding. The plow was unknown; the heavy wet soil was turned by the spade to be planted with potatoes, rye or oats, or left for grazing or hay. It was a hard life but, until the potato famine struck in the late 1840s, a relatively prosperous one. English artist Isaac Weld, who visited Kerry in the 1820s, found the people to be unusually hospitable, offering eggs, butter, poultry and trout to visitors. The famine changed everything. People died in the hundreds of thousands, and the villages were deserted as the survivors fled to America. The area has never fully recovered. Fish stocks are declining and unemployment is high.

It takes vision and chutzpah in no small quantities to seek to turn things around. Noelle Campbell-Sharp, a Dubliner who fell in love with the region more than a decade ago, is liberally endowed with both. A successful publisher—owner of the Irish magazine *Social & Personal* and many other titles—she came with her partner, Neil McGuinness, brother of Paul McGuinness, manager of the Irish rock band U2. "It was a gorgeous day," she remembers. "The fields were full of wild yellow irises. We came upon this old ruined cottage and cow shed with a beautiful view across the bay and decided to have a picnic there. We put our wineglasses on the crumbling walls and sat on cushions borrowed from a friend's house. Neil, who was a bit of a troubadour, took out his guitar and played."

Campbell-Sharp bought the property from two elderly women, Mary Ann and Kathleen O'Sullivan, and their brother. The negotiations were delicate: The site had long been abandoned, but neither of the "girls" (as unmarried women are invariably known in Ireland, regardless of age)



Artist John Philip Murray works on a drawing in one of the cottage studios found on the grounds of the eight-acre property. The opening onto the skylit area is where the fireplace would have been in the original structure; it has now been replaced by a cast-iron stove with a polished chrome flue.

would ever agree to sell it without the other, and one of them, who worked as a nurse in America, was usually away. As luck would have it, Campbell-Sharp was dining with friends in the area and happened to meet a local auctioneer. "I brought him down with me the very next day and spent the best part of three hours talking to the girls and their brother. I told them how beautiful the place was and how I would love the walls to be kept as they were." The sale was agreed upon.

Campbell-Sharp then returned with her architect, Alfred Cochrane, who had worked on her house in Dublin. They rejected the cliché of a modernized cottage with picture windows. She wanted to restore the family home while honoring her pledge to keep the cow barn: And so the "sky room" was conceived, with its glazed conservatory roof and stepped, irregular walls. The glass traps every fragment of sun while keeping out the wind, compensating for the absence of views from the adjoining living room. The walls evoke the former ruins and dry-stone walls that abound in the region; the aluminum beams recall the rafters of a roof that has lost its thatch—a symbol, says Cochrane, of Ireland's depopulation since the famine.

Next to the sky room stands the pub. Campbell-Sharp built it in homage to a local playwright and novelist, Pauline Maguire, who had died recently. She had kept a bar in the town of Cahirsiveen ten miles away, which she had inherited around the turn of the century and had never changed. "The place was so thick with smoke that you couldn't see across the room," notes Cochrane. "But all the young people used to go and drink there, so Noelle thought it would be fun to have a sister establishment." The paneling came from an Edwardian house near Dublin that was being demolished. "We asked Pauline to open the pub," says Campbell-Sharp. "We had two hundred people stretched round the house and into



"The sky room in Noelle's house serves as an entrance hall/dining room and also links the public rooms and the private quarters," says Cochrane. "The glass roof breaks the wind but lets any ray of sunshine heat the stones, which act as storage heaters at night. The stepped walls evoke the former ruins."



Campbell-Sharp rejected the cliché of a modernized cottage with picture windows.

"Alfred and I had decided it would have been awful to knock everything down and start again, because we had this magnificent view here," recalls Noelle Campbell-Sharp, who leans against a haystack before the first cottage studio. "We also wanted to conserve the village's character," adds Cochrane.

the bar, with minstrels playing in the sky room and a storyteller sitting by the fire. The sign outside reads Unlicenced Premises, which means the drinks are free. The locals are always welcome here, especially the O'Sullivan sisters. I find it very important to have that link. The neighboring people are very polite and retiring and wouldn't feel comfortable visiting you in your house. But they'll call in at a pub. So long as I'm at home, they'll have no compunction about walking in and sitting at the bar with a pint of Murphy's, telling stories. There's always Murphy's on tap." Storytelling in return for hospitality is an ancient Kerry custom.

After Neil's tragic death at the age of thirty-nine, Campbell-Sharp wanted to retire to Cill Rialaig and devote herself to the community. She sold her company to the now discredited publisher and newspaper tycoon Robert Maxwell for what she and her friends considered an excellent price. Unfortunately, he paid her only half the money before—as she puts it—"he fell into the water." Though she desired to have her companies back, she felt unable to take them without repaying Maxwell's Irish creditors. Undeterred by the loss of her partner and half her capital, she persisted in her dream: an artists' retreat in the village of Cill Rialaig, which would help revive the local economy.

The old village had been deserted in the 1950s; its inhabitants had found it too windy and moved to a more sheltered position under the lee of the cliffs. The original site, commanding sweeping views of the Beara peninsula, stood near a much more ancient settlement. On the brow of a hill leading toward Bolus Head, a line of megaliths—the Kildreelig alignment—marks the spot where the Milesian leader Erannan is supposed to have been buried. Nearby lie the remains of a hermitage with pillars in-



scribed with crosses and a fallen-in boat-shaped oratory.

The region's remoteness, the rugged beauty of the landscape and its ancient spiritual connections made it attractive to hippies, New Agers and other refugees from urban sophistication, who have devoted themselves to pottery, hand-printing, weaving and other crafts. According to Campbell-Sharp, however, none of these activities benefited the neighborhood. "There were no Irish involved at all," she explains. "The hippies who had stayed on, instead of being a real asset to the area, had become a burden. Many of their farms were too far from the market for them to be able to sell their produce. They took the dole without giving anything back in taxes. So a lot of people didn't have a very good opinion of craft workers and artists." Campbell-Sharp aims to raise the status of art and artists by encouraging those who come to the Cill Rialaig retreat to take on local apprentices and to involve themselves in the com-

ABOVE: A sleeping loft accessed by a ladder bookcase highlights the Thatched Cottage, which is arranged with traditional Irish furniture. "More than any other living area, it has kept the small windows and cluttered look of an idealized Irish cottage," says Cochrane. Set between the rafters is 19th-century Staffordshire transferware.

"It was very important that we preserve what little was there so it could live again," says Campbell-Sharp of Cill Rialaig. OPPOSITE ABOVE: The blue bedroom, which has a double-gabled ceiling and a turn-of-the-century mantelpiece, is part of Campbell-Sharp's house.



munity. A competition for schoolchildren has already taken off. Two studio cottages are now available, with three more currently being built.

Sponsors for the Cill Rialaig project include two former prime ministers along with several leading Irish breweries and banks. The studios have been built up from the ruins of the forsaken cottages. "It was a tug-of-war between preserving the cottagey look and trying for something more exciting," says Cochrane. "We had a tremendous struggle to get approval from the planners." The studio skylights are carefully concealed by their placement on the side of the dwellings away from the road. As with Campbell-Sharp's house, he formed an inner lining of concrete blocks before erecting a cladding of local stone. Old-style cottages would then have been plastered with mud and painted with bright colors or whitewashed. The architect much prefers natural stone, which blends with the landscape. In effect, he has invented a new vernacular, based on what was there, but invisible, before. The local authorities appear to be reassured. Building restrictions on the next generation of studios are likely to be relaxed.

The needs of the visiting artists for seclusion will be met by the creation of an outlet for arts and crafts at the village of Dun Geagen a few miles away. The aim is to siphon off traffic from the Ring of Kerry—Ireland's most famous scenic route, which attracts more than a million visitors a year—while preserving the peace and quiet of Cill Rialaig. Work from the studios of Cill Rialaig will be available for sale, but visitors will be discouraged from venturing up the narrow road to Bolus Head that runs through the village. While contributing to the local economy, the artists will still be able to experience what inspired the monks on these same savage shores more than a thousand years ago: the sense of human insignificance before the forces of nature, or, as they saw it, the frailty of man before God. □



"After we bought the house, we discovered Kingston began as a Dutch settlement," says collector and former jockey Billy Pearson, who moved to New York State after eight and a half years in the Netherlands. ABOVE: The two-story stone Colonial "has had only five owners since it was built in 1730," he says.



KINGSTON COLONIAL WITH A TWIST

BILLY PEARSON'S FOLK ART COLLECTION ANIMATES A 1730 NEW YORK HOUSE

TEXT BY SUSAN CHEEVER PHOTOGRAPHY BY BILLY CUNNINGHAM

"We had the contents of four houses in storage," recalls Pearson. "At last we're bringing all of our fifty years of collecting together under one roof." LEFT: Billy Pearson, his wife, Margaret, daughter Cody and dog, Ophelia, sit in front of a 17th-century millstone they discovered in the backyard. OPPOSITE: A country French grandfather clock and Pedro Friedeberg's 1960s gold-leafed wood sculpture *Kind But Bitchy Serpent* frame a doorway leading from the entrance hall to the dining room. The hand-painted rooster weathervane is 19th century; the embroidered fire screen is Federal.

When Billy Pearson gets to heaven, he'll probably ask Saint Peter to show him a few houses. In his seventy-five star-studded years, the real stars of Pearson's life—more than the trophies he earned as a world-class jockey, more than the money he won as an art expert on *The $64,000 Question*, more than everything except his wife and four daughters—are the seventeen houses in two countries he has lovingly refurbished, and the astonishing objects in his collections of memorabilia, primitive and folk art and painted and inlaid furniture. "My purpose here is nothing less than the continuity of culture," he says. "I believe in the truth of each object."

The objects Pearson prizes most, currently furnishing an eighteenth-century Dutch Colonial in Kingston, New York, are testimonies to human passion—authentic pieces by unschooled men and women whose feelings gave their work a compelling







"We painted all the trim in antique colors that were actually used in the 1700s," says Pearson. ABOVE: On a mantel in the living room is *California Mystery Clock*, made from an 1865 figure by Erick Albertson and a 1906 clock by Percy M. Clure. The 19th-century jockey figurehead is from the ship *Racer*.

"The object comes first," observes Pearson, "but the frosting on the cake is its history." ABOVE: J. G. Baumann's 1870 oil *Firehouse Memorial*, a 19th-century working model of an earlier, horse-drawn steam-powered fire engine and a 19th-century fireman's helmet and belt are grouped in the living room.

OPPOSITE: A model of *Bear of Oakland*, the ship Admiral Byrd sailed to Antarctica, is displayed in a glass case on an 1825 Bavarian painted chest of drawers. "Things of form and beauty stand out against white walls," notes Pearson. "You can have an almost monastic feeling and have great décor."

kind of life: a small cabinet decorated with hundreds of carefully pasted-on cigar bands, a violin made from burned matches by a lifer at Folsom Prison, a clothespin carved into a simple doll. "There is an innocence to true art," Pearson says. "Whoever carved the clothespin had no formal training. She just saw it and made it into a doll for herself or her child. What you have in this anonymous art is truth. This clothespin is greater than any Rembrandt."

In the past decade Pearson, his wife, Margaret, and their eleven-year-old daughter, Cody, have lived in a northern California farmhouse (see *Architectural Digest*, February 1986) and a canal house in Dordrecht, Holland (see *Architectural Digest*, July 1993). Two years ago Pearson and Margaret decided that their daughter—who had lived most of her life in Holland—should experience the United States. "We wanted her to see what it was like so that she could make a choice," Pearson remembers. They got out the maps. "California was out," Pearson says. "I already did that. Santa Fe was too artsy—sort of Carmel in the desert. We had decided on Tucson until we found out it was a hundred and five degrees in the summer; then we thought about St. Louis, but all my friends there were on their last legs. Margaret is from New Jersey, so that eliminated that. I kept hearing about upstate New York around Rhinebeck, and then I found out that across the river you could buy a prerevolutionary house for what it cost to build a garage in San Francisco."

The Pearsons arrived in Kingston during the blizzard of '93 and bought their house, buried in six feet of snow, in half an hour. "I didn't even know it had a garden," Pearson says. Built by fur trader Tobias Van Buren in 1730, the two-story stone house tilts against a gentle hill. A long wooden porch overlooks a lawn, gardens and the stream where Van Buren once had a tannery and a mill. Renovated in the


HARVEST QUEEN





A long walnut trestle table and Windsor-type bench—built by American artist Sam Maloof—and an 1857 portrait of a naval officer lend a maritime feel to the dining room, which Pearson accessorized with objects from his travels, including a wood figure from the Ivory Coast and a carved Bolivian saint.



1920s—"when they knew how to do these things," Pearson says—the house has the broad boards and narrow doorways, the angled roofs and the original curving ironwork of the Hudson Valley Dutch architects. On a narrow street in Kingston's oldest district, settled by the Dutch after Henry Hudson landed there in 1609, it is near the town's historic Senate

ABOVE: Early American pieces—an appliquéd quilt, a Federal cast-iron lyre stove and a painted birdhouse carved into a bust of George Washington—accent the master bedroom. OPPOSITE: On the rear porch, branding irons serve as candlesticks. The rocking horse, carousel pig and horse-head shop sign are all 19th century.



House—the site of New York State's first senate—a few hundred feet outside the old stockade.

Billy Pearson has always lived outside the stockade. Kicked out of more schools than he can count, expelled from President Franklin D. Roosevelt's Civilian Conservation Corps, he finally climbed over the fence at the Santa Anita racetrack one rainy afternoon. By the time Pearson was twenty-two he was the best jockey in the world, riding for presidents and kings, Vanderbilts and Whitneys.

Pearson had been a boyhood collector of marbles, stamps, anything that came his way. He started collecting art "to keep my sanity," he says. Since then he

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JOHN LEI

ART: INDIAN COURT PAINTING

VIVID IMAGES FROM THREE CENTURIES OF ROYAL LIFE

TEXT BY CHRISTOPHER FINCH

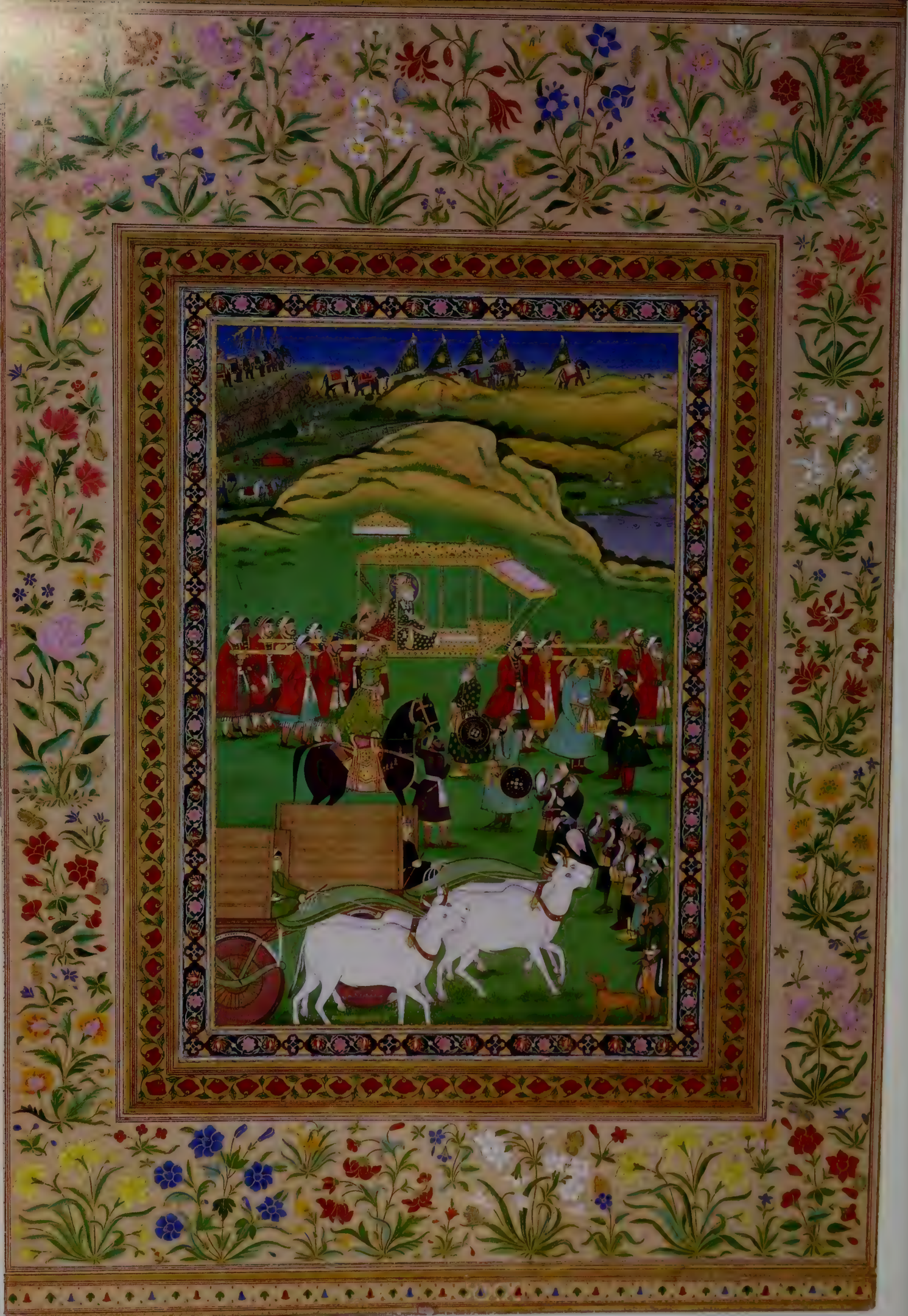
In 1615 James I sent a diplomatic mission to the court of the Mughal emperor Jahangir. Sir Thomas Roe, the leader of the mission, brought with him a tiny jewel-like portrait painted by Isaac Oliver, one of the two great English miniaturists of Shakespeare's generation (the other being Nicholas Hilliard). Jahangir was fascinated by the painting and asked if he might borrow it. Sir Thomas diplomatically acquiesced and was astonished, a few days later, when confronted with not one but several apparently identical miniature portraits. Jahangir challenged Sir Thomas to identify the original. To the emperor's delight, the ambassador was unable to do so, at which point Jahangir explained that he had ordered the copies to be made by artists in his own atelier of miniaturists.

That atelier had been established by Jahangir's father, Akbar, greatest of the Mughal rulers of northern India. Like his close contemporary Elizabeth I, Akbar governed with legendary astuteness, oversaw great military victories and surrounded himself with a court that was enlivened by a prodigal outpouring of artistic activity—an outpouring due chiefly to his own enthusiasm for culture, especially for the creation of beautiful illustrated books.

The art of painting miniatures had been known in India before Akbar, but it was during his reign (1556–1605) that it ascended to sublime heights. The emperor imported great miniaturists from Persia, who trained local artists. He also permitted Jesuit missionaries to visit his court. They brought with them paintings and

OPPOSITE: *Maharana Jagat Singh Attending the Raslila*, Udaipur, circa 1740. Gouache on paper; 26⅜" x 19⅞". In one of a series of compositions commissioned by Jagat Singh that illustrate different episodes of the 1736 Raslila dance dramas, the *maharana* watches the exploits of Krishna—among the most revered Indian divinities—and the *gopis*, or female cowherds. Spink & Son Ltd., London.

ABOVE: *Radha Enchants a Gazelle While Krishna Looks On*, Kotah School, Rajasthan, circa 1825. Gouache and gold on paper; 8" x 6". Nineteenth-century artists of the Kotah School—a junior branch of the Bundi family—who painted in the Rajasthani style, were known for their skill at capturing the movement of animals, especially in hunting and sporting scenes. Doris Wiener Gallery, Inc., New York.



OPPOSITE: *Aurangzeb in Procession*, attributed to Ram Sevak, circa 1720. Gouache on paper; 23" x 15". An album page with a Mughal-style floral border known as a *hashiya* depicts the elderly Aurangzeb—the last of the great Mughal emperors—and his entourage of servants, huntsmen and courtiers. Art of the Past, Inc., New York.

prints (by Dürer, for example) depicting Christian subjects and incidentally providing Akbar's artists with a taste of the naturalism of European Renaissance art.

Given considerable creative freedom, Akbar's elite artists—more than one hundred achieved the status of master—spawned several important schools of painters, attached to both Muslim and Hindu courts, some of which survived into the heyday of the British Raj.

With their exquisite illuminated borders (an art form in itself), their keen observation of nature, their sure draftsmanship, their brilliant color and their rich sense of pattern, Indian court miniatures are just as enjoyable as French pastries, and far more nourishing.

Seldom has pigment been used as intensely as in the greatest Indian album sheets. The very smallness of the typical court painting helps emphasize this intensity. Artists developed methods of giving humble gouache the look of polished marble or burnished metal. Gold leaf was used extensively, and semiprecious stones such as lapis lazuli were sometimes ground into a suitable medium to be applied by brush to the paper support. Artists in the Punjab Hills even cut up the wings of a certain iridescent green beetle and glued them to the page to represent emeralds.

Each of these tiny masterpieces is a window onto an exotic world, some-



RIGHT: *Prince Before an Ascetic*, Kashmir, circa 1630. Gouache on paper; 10½" x 6⅛". European painting, particularly the realistic portrayals of people, influenced Mughal court painting. In Mughal works—where gardens are symbols of paradise on earth—trees, flowers and plants are invariably integrated into landscapes and borders. Spink & Son Ltd., London.



Krishna Approaching Radha from the Grove While She Is Feeding the Fishes, Bundi School, Rajasthan, circa 1750. Gouache on paper; 10½" x 8¼". Bundi paintings, which combine Hindu and Mughal elements, illustrate the bounty of nature through the placement of narrative scenes against backgrounds of a variety of blossoming trees. Krishna Gallery of Asian Arts, Inc., New York.



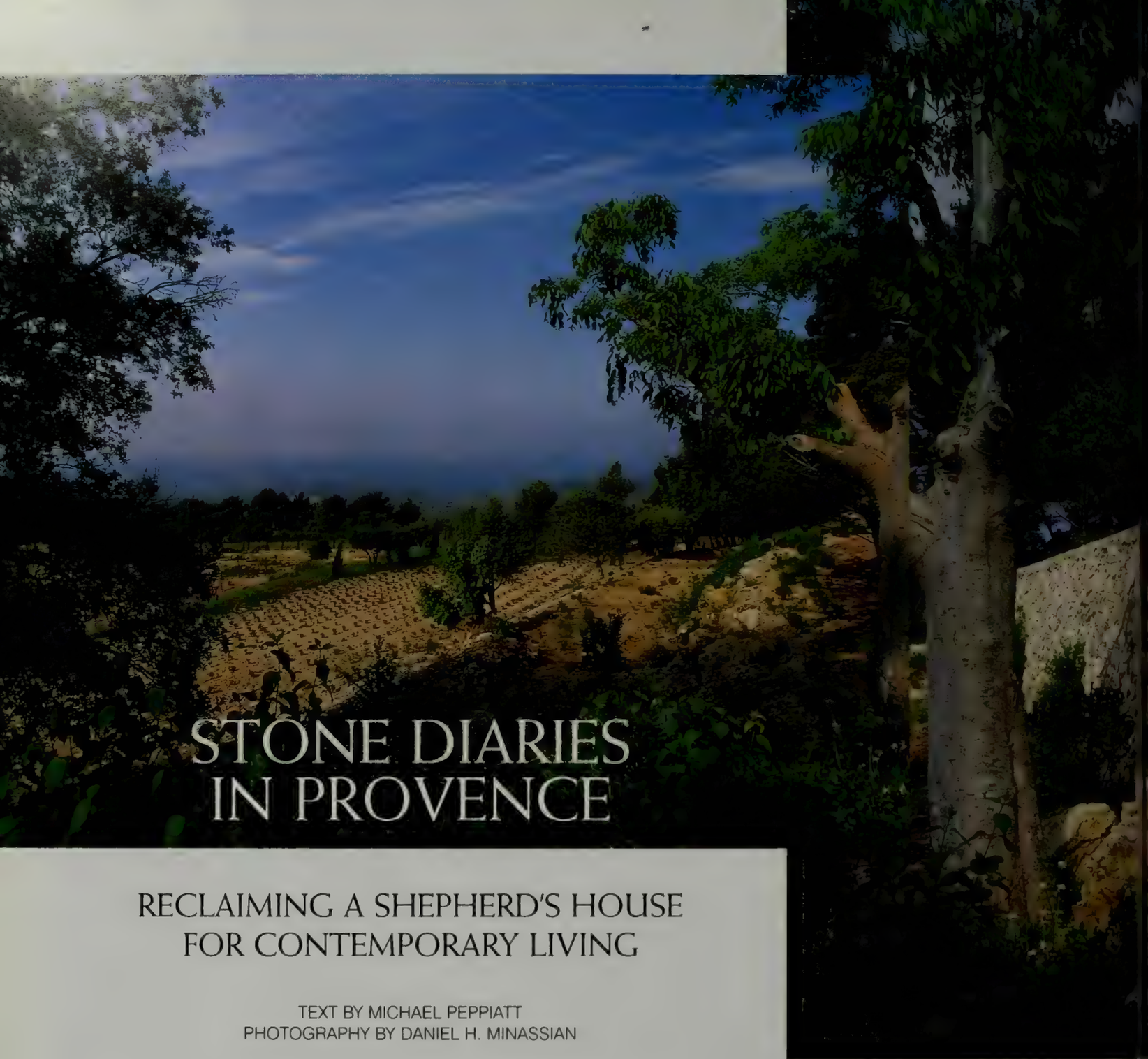
JOHN LEE

Raja Sangram Pal of Basohli, Basohli region, circa 1673. Gouache on paper; 6 9/10" x 5 3/10". A portrait of a raja from the small Rajput state of Basohli, probably executed while the Indian ruler was in power, has the clean contours, sophisticated color combinations and patterned floral rugs characteristic of early Basohli paintings. Navin Kumar Gallery, New York.

times peopled with patrician Mughal warriors or Sufi mystics, sometimes with Hindu deities and almond-eyed dancing girls. Occasionally there are pictorial elements that seem unexpectedly familiar—rock formations that could have been painted by Giovanni Bellini, distant architecture that could be from the brush of Joachim Patinir—the result of exposure to European prints and paintings.

At the same time, the Indian court painters seldom displayed any interest in Western notions of perspective or scale, and their system of organizing imagery often had more in common with the conventions of Chinese art than with those espoused by Masaccio or Uccello. In addition, the subject matter of Indian miniatures is often unfamiliar to Westerners, but neither alien subjects nor spatial idiosyncrasies need interfere with enjoy-

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STONE DIARIES IN PROVENCE

RECLAIMING A SHEPHERD'S HOUSE FOR CONTEMPORARY LIVING

TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY DANIEL H. MINASSIAN

"It was a ruin," says Yves Nioré of the deserted shepherd's house in the village of Tourtour in the south of France that he and his wife, fellow artist Caroll Bertin, restored. ABOVE: An abandoned field was replanted with lavender and olive trees.

Even in France, it would be difficult to find a more beautifully situated village than Tourtour, less than an hour's drive up into the mountains behind St.-Raphaël on the Riviera. Once beyond the tourist belt, houses become rarer and high rises a distant memory. The road climbs through sheep pastures and pine forests until the view reveals Cézanne's beloved Mont Sainte-Victoire on one side and, on the other, beyond the red rocks of the Esterel, an azure strip of sea. For centuries this journey between the Mediterranean and the mountains was made twice a year by shepherds taking their flock up to the greener grass in summer, then down toward the milder coast before winter. On their path, to have somewhere to shelter their animals, they built refuges out of the local stone.

Some of these old structures have survived and been renovated with sufficient sensitivity to become the most natural and noble buildings of the region. They have, quite literally, sprung out of the surrounding countryside,



since their stone was all quarried nearby, and their contours blend perfectly with the landscape. They were made for an almost troglodytic existence, however, and require a thorough restructuring to provide any degree of comfortable modern living.

Yves Nioré and Caroll Bertin, French artists who spent their earlier lives in and around Paris, began work three years ago on an abandoned shepherd's house outside Tourtour that has a magnificent vista over slopes covered with pine and holm oak down to the coast.

"We were respectful of traditional Provençal architecture but also introduced modern solutions," says Nioré. ABOVE: The southeast courtyard is a "cool place sheltered from the mistral." The walls were built with indigenous rock; the terrace's antique flagstones are from Burgundy.

"We like the idea that the whole place is a kind of outcropping of the landscape around it."





"Our main problem was that the house was constructed on a clay bank, without a foundation," says Yves Nioré. ABOVE: A juniper armchair stands in the living room near a Gabonese mask, part of the couple's African art collection.

As if by instinct, they have evolved a near perfect solution to the difficulties of restoring a primitive ruin. "I certainly wouldn't call it perfect," Nioré interjects, "because you always make mistakes when you're doing a house, no matter how much experience you've had and how carefully you've tried to plan ahead. Our guideline throughout was to keep things as we found them, even though that sometimes made the going more difficult. We left the rock face that the house is built onto in full view when we made the living room, for instance. We like the idea that the whole place is a kind of outcropping of the landscape around it. We also kept a huge stone pillar that was there. It no longer has any structural function, but it's got a marvelous totemlike presence."

Huddled against the cliff behind it, the residence is long and narrow, with almost all its windows in the front façade. This might seem oppressive if the scenery were less entrancing or if Nioré had not put skylights into parts of the roof and laid out terraces that allow lateral light into the bedrooms. As one goes from room to room it becomes obvious that, although his main calling is that of a painter, Yves Nioré has an architect's gift for articulating space and a designer's eye for the underlying mechanics of comfort. Doors slide out of sight into the walls,



"The living room was formerly the stable," explains Nioré. "We cleaned and preserved the rock wall." A pair of Greek rugs are spread out across the floor of antique tiles from Marseilles, which were usually used to line roofs. "The big pencil was a gift from a local carpenter."

Doors slide out of sight into the walls, lighting is set in the ceilings, and shelves and storage areas have been uniformly recessed.

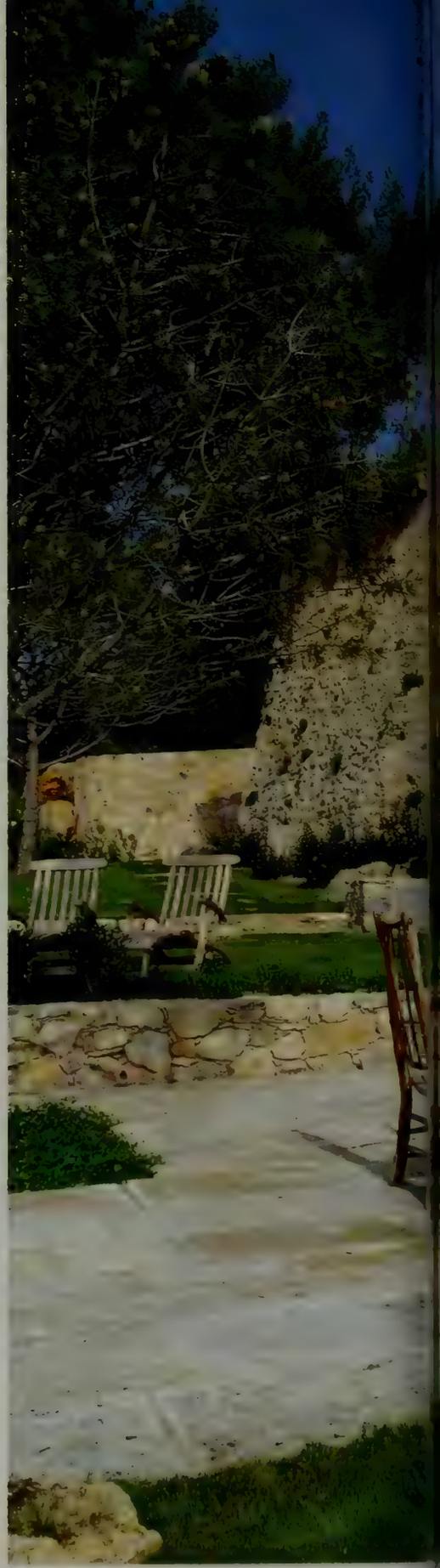
lighting is set in the ceilings, and shelves and storage areas have been uniformly recessed.

The handmade feel that pervades the house is simply explained: Everything has been thoroughly thought out by the residents, and many items, such as the stair rails and the andirons, have been fashioned by local craftsmen. The rugs and bedcoverings were handwoven in Greece, and some of the furniture, such as the curious armchairs made of gnarled, weather-beaten wood, is the brainchild of a sculptor who lives nearby.

By common assent, early morning finds Bertin and Nioré in their studios. Bertin invents a kind of "soft sculpture" in which she transforms sacks of discarded textiles—such as children's old clothes—into friezelike arrays of mannequins. Unconstrained fantasy and a concentrated ingenuity are vital for the alchemy to work; otherwise, as Bertin puts it, "I'm just left with bunches of rags." A little farther away, in a bare whitewashed space, Nioré works on his large compositions, which have recently represented figures lost or trapped in hostile surroundings. "I admire a wide range of artists," Nioré says, "but Dubuffet has probably been the major influence."

In the forlorn figures they create, the artists may be gently poking fun at the urban treadmill they left behind. At Tourtour they follow a harmonious daily round, enjoying their freedom and individuality in a context entirely of their own making. But though they might view the city dweller's frenzied routine with whimsical detachment, their house is permanently open to career-bound friends wishing to get away from it all. "There's an old custom in this region that tells you what you need to know most about a house," Nioré confides. "If there's only one cypress planted outside, it means, 'Continue on your way.' If there are two, it means, 'You can stop here for help.' And if there are three, it means, 'You are welcome.' " It comes as no surprise that a full trio of cypress trees stands outside the house of Yves Nioré and Caroll Bertin. □





"The three levels of the yard follow the original slope of the terrain," Yves Nioré points out. "The house is surrounded by nature. Our nearest neighbor is more than a mile away." ABOVE: A profusion of poppies in the garden.

They view the city dweller's frenzied routine with whimsical detachment.



The large vertical window of Nioré's studio overlooks the flagstone dining terrace on the south side of the residence. "We planted jasmine by the doors so we could enjoy their scent in the summer."

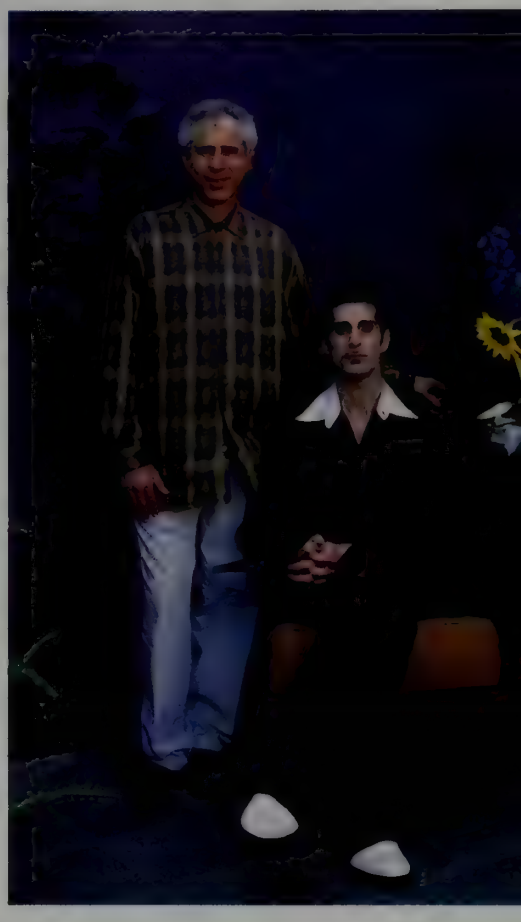
VENICE VIBE

ROCK MUSICIAN PERRY FARRELL'S SOUTHERN CALIFORNIA BASE

ARCHITECTURE BY STEVEN EHRLICH, FAIA
TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY ALAN WEINTRAUB







"The design is my response to who Perry is," says architect Steven Ehrlich of his concept for a Venice, California, house for rock musician Perry Farrell. OPPOSITE: A cubistic composition of wood, stucco and glass, the barrel-vaulted structure "harks back to a primal architecture and quotes references from both of our travels and histories." The purple wall at the street façade encases the pool terrace; ocher stucco clads the wing holding the guest bedroom and study. Low-maintenance foliage installed by landscape architect Kevin Small includes flax and wild grass.

"I appreciate the Japanese sensibility of refinement, of choosing what's necessary," says Farrell (above right, seated next to Ehrlich on the pool terrace). "When things get too big and ornate, they can make you uncomfortable." ABOVE: Red wood strips, the primary exterior detailing, form a gutter at the roof's edge and join a trellis supported by the purple wall. Raja slate tiles mark the entrance, where a galvanized-steel front door abuts the smaller aluminum door leading to the pool terrace.

At every level of the house there's life," says Perry Farrell, lead singer of the alternative rock band Porno for Pyros, describing his southern California residence. Among his other pursuits, Farrell produces the Lollapalooza festival—an annual Woodstock for the 1990s—and consequently spends much of his time in planes, hotel rooms and concert shells. To relieve the stress, he bought a simple wood-frame cottage in a quiet part of Venice, where he could relax and spend his free time surfing.

It was the setting, more than the house, that appealed to him: "It's fun to live in a town that has all kinds of different people and isn't removed from reality," he says. "Venice has a

everything, and it's one of the few places in America with a new look to its architecture. I wanted a house that would express that pioneering attitude."

To accomplish the transformation, Farrell picked architect Steven Ehrlich, whose Santa Monica office is nearby. It was an inspired choice, for he and Ehrlich quickly found common ground. "He wasn't specific beyond asking for a modest house on the site of the old one," recalls the architect. "He said, 'Let's do something good, but without using the most expensive materials.' I wanted to create a peaceful environment for Perry and hit on the idea of a basilica with a rounded vault. I built a crude model in Fome-Cor, showed it to him, and he made only one comment—'Yeah!' After that, it was like surfing—we just rode the wave."

Ehrlich describes the house as "an intuitive solution" that takes its cues from the narrow, confined site and from the energy and originality of the client. But its roots run deep, back to the architect's stint as a Peace Corps volunteer in the Sahara and years of teaching and building in Nigeria and Morocco. "Somewhere along the line, I always revert to those experiences I had in Africa and try to re-create the feeling of that vernacular architecture—its earthiness and the way that indoors and outdoors fuse organically," he says.

The Farrell house, built by one nomadic artist for another, draws from both African and Asian cultures (Ehrlich had also absorbed the Japanese traditions of simplicity, tranquillity and responsiveness to nature during his travels in the East) and on the



"Perry and I are on similar paths in terms of the cross-cultural fusions in our work," remarks Ehrlich. ABOVE: The living/dining room, which opens to the pool terrace, has as its core an Asian-style dining platform, with a Korean barbecue pit in the center of the raised table. A fused-glass window by Philip Vourvoulis dominates the kitchen, where *Pegasus*—carved metal from an old sign—stands over the entrance. The steel tie rods are structural and "ease the scale" of the maple-veneered plywood vaulted ceiling. OPPOSITE: The living area cabinetry contains technological equipment. A padauk valance is fitted with both a video screen and a blue screen for creating videos; inside the low table is a built-in projector. The upper level consists of a sleeping loft and a terrace.



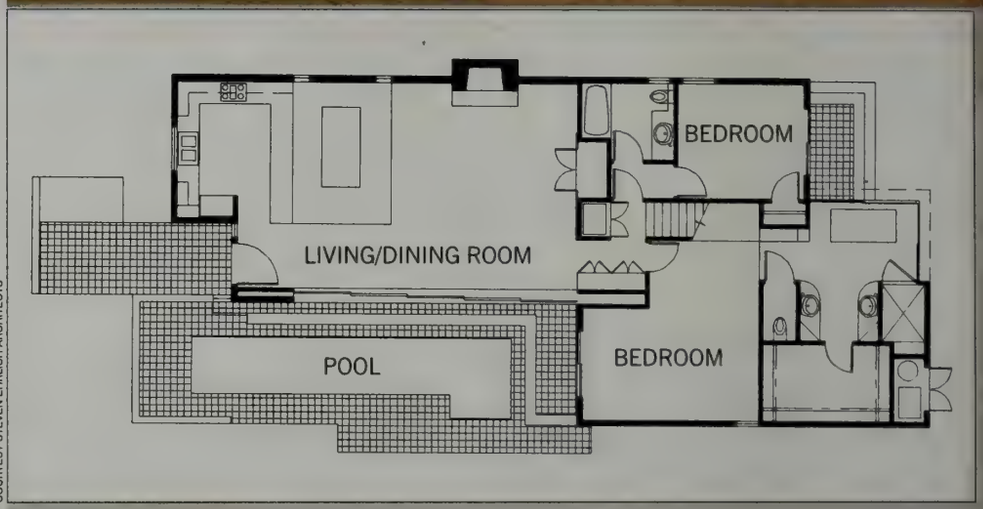
The beauty of the design is that even with having to get everything into under two thousand square feet, we didn't build to the maximum volume," says Ehrlich. INSET: The first-floor plan shows the relationship of the pool to the living/dining room. "While the layout of the house is quite different from its neighbors', the plan is very wedded to the site."

eclectic spirit of southern California. The street façade is enigmatic: An arched expanse of black plywood and battens beneath a standing-seam metal roof is broken only by a projecting panel of colored glass, a recessed galvanized-steel door and an asymmetrical cross of red-painted wood strips that turns back along the side gutters like a ribbon tied around an oddly shaped parcel. Slate pavers are set in a tangled lawn; to the right of the entrance is a low purple stucco wall topped by a red trellis. It's an abstraction of house and garden, with enclosures and openings pared to the minimum and walls revealing nothing of what lies beyond.

Ehrlich and project architect James Schmidt saved the raised foundation, the subfloor and a rear bedroom and bath of the original house, and made room for a lap pool. The rest of the structure—a complete departure from its predecessor—is new. "A lot of people overbuild in Venice," says Ehrlich. "Even though the vocabulary is quite different, this nonsuburban form is scaled to the neighborhood and fits in."

"It isn't a big piece of property," notes Farrell. "It's a quiet area, away from the beach, and the air is clean. I'm a single fella, a bachelor playboy—but it's the kind of place where I could bring up a kid."

Inside, smoothly curved panels of maple-veneered plywood line the



COURTESY STEVEN EHRLICH ARCHITECTS

RIGHT: In the living area, the furniture and the cast-iron vase were designed by Jay Griffith. A 1995 Carolyn Ferris graphite-on-paper portrait of William S. Burroughs is displayed on the purple ceramic-tiled fireplace wall. "The black floor was Perry's idea," Ehrlich points out. "Beyond that, my choice of colors was intuitive—there was no real science to it."





LEFT: Farrell's de Stijl–inspired bed, designed by Iris Anna Regn of the Ehrlich office, is composed of various alder woods: Green-tinted alder-veneered plywood and red-stained alder contrast with the solid base. A headboard light is positioned behind the rattan panel.

"Perry's all over the place—physically, mentally and spiritually," Ehrlich says. "I wanted him to have a peaceful environment to come home to." BELOW: The sleeping loft incorporates shelves for Farrell's artifacts; at the foot of the bed is one of the musician's drums.

OPPOSITE: "The barrel vault form gained complexity when we sliced into it for the windows and door," notes Ehrlich. Extending from the sleeping loft, the roof deck is one of three outdoor entertaining areas. The metal chain functions as a downspout.



bowed vault and north wall of the living/dining room that occupies the front portion of the house. Along the south side, floor-to-ceiling glass walls slide horizontally into a pocket, turning the pool court into a second living room. The house is set two feet above the pool, and on a rainy day when the panels are closed, the effect is of a Zen temple, with parted shoji screens revealing an expanse of water and wet stone, a feathery screen of bamboo defining the courtyard. "I'd like to turn the pool into a fountain, or have a curtain of water splashing into it," says Farrell, adding, "Running water is very soothing and therapeutic."

Past the primary structure, a pebbled path leads around the office and guest bedroom to a rear courtyard. There, a three-bay garage that doubles as Farrell's sculpture studio opens up to become part of the outdoor area. This blurring of boundaries between interior and exterior throughout makes the relatively small house feel spacious and unconfined, its mix of symmetry and asymmetry along a strong central axis energizing and seemingly expanding the design.

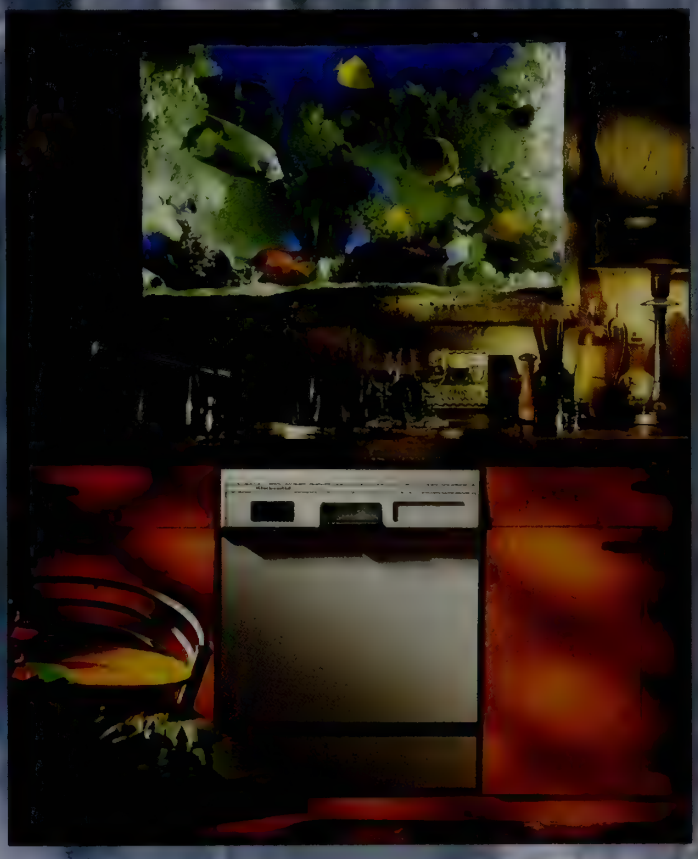
"I wanted two upper levels, but

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"I'm an Aries ram—I need to be cooled off," Farrell says. "I always wanted an indoor-outdoor swimming pool in my house. I thought it would be fun to be able to just slide into it." Along the south side of the building, overlapping panels of glass recede into a wall pocket, uniting the living/dining room and the pool terrace. Ehrlich designed the stepped border of the pool as a seating area; the terrazzo-patterned linoleum floor, which takes off from the black concrete paving, "makes sense out of walking into the house dripping wet," he notes. The gargoyle head was a Farrell find.

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EASTLAKE AESTHETIC

DESIGNER'S ROOMS IN BERKELEY
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and a malachite egg is from Zaire.

In the dining room, he kept adding accessories on a scale that would seem impossible in such a limited space: a huge nineteenth-century English pub mirror, a towering chandelier from New Orleans aglitter with pendants and chased-glass bowls, and an overscale silver-plated tea and coffee service. Gothic Revival chairs surround the table, which seats up to ten. At night the dark walls seem to drop away, and the room sparkles.

In contrast with the public rooms, the small master bedroom is all light and simplicity. Vincent tented the room in off-white canvas, which peaks at the center of the ceiling and is gathered into draperies along the perimeter to hide shelves and hanging space. Pierced wood screens from Kashmir slide together to separate a table and chair from the rest of the room. An Indonesian shadow puppet, an old Louis Vuitton steamer trunk, a Pakistani lantern and a leopard-print bedcovering and pillows give the space a dash of exoticism, suggesting the bedroom of some long-ago colonial during the Raj.

> "The Victorian look can creep up on you and look like a brothel if you're not careful."

Vincent has experimented with myriad styles throughout his many moves, and he never stops shopping for uncommon objects, whether they are fine antiques or whimsical throwaways. For him, one of the charms of his new building is its proximity to a handful of antiques and secondhand stores. While the apartment may seem more than adequately furnished, he knows there is always room for one more thing, especially if it turns up a few steps down the street. □

BONNIE DUNE REVISITED

THE LANDMARK SOUTHAMPTON HOUSE GETS A DETAILED RENOVATION
continued from page 81

new works but because it stands as an assertion that the house—for all its antiques, needlepoint samplers and traditional architectural details—is not to be perceived as a period piece.

Just inside the entrance hall is the one element of the house that could be called a gesture in the tradition of grand architectural follies: a powder room whose every inch is lined with thousands of shells. ("It was my idea, and I intended to put the shells in myself," the wife recalls. "I did, too, until my fingers started to stick together and I realized I had to admit that I needed help.")

Jed Johnson handled most of the work of reconfiguring the interior space, which he recalls as "void of any architectural detail—it was so strange to have such a great house with almost no interior moldings or millwork. The inside lacked any real architecture." The generously scaled main spaces on the second floor—the living room, dining room, hall, library, a sitting room the wife calls the billiard room though it has no billiards, and a trellised sunroom that the wife calls "my tribute to Syrie Maugham"—were opened up slightly and given new windows, doors and moldings. The residence's decorative themes were extended by Johnson and his associate Arthur Dunnam through these rooms, and other elements added, including tiles around the fireplaces decorated with mermaids and Vitruvian scrolls in honor of the couple's love of classical architecture. Moldings designed by Johnson used these motifs as well as the chambered nautilus and two others that have great meaning for the couple—stars and songbirds. "It's really an elaborate iconography of our lives, unfolding slowly and subtly through the house," says the wife.

There was a more vexing architectural problem on the third floor, which Sam White describes as having been "a sea of undifferentiated little rooms with no clear hierarchy, no real master bedroom at all." Jed Johnson's recollection is even harsher: "Such weird, unattractively shaped rooms—and they weren't interesting, just weird." The owners and the designer played with every possible combination of rooms to create a master bedroom worthy of the house until Johnson and the husband, in what Sam White graciously refers to as "a breathtaking solution," thought of opening up the space vertically instead of horizontally. The result was a one-and-a-half-story space in the center of the house, a master suite that looks out to the sea through a grand window right in the center of the south façade. "It's a fabulous space to live in—when you lie in bed and look straight out, you feel you're floating on the waves," says the wife. "It is infinite, and the view changes not from day to day or hour to hour but from wave to wave."

> "It was so strange to have such a great house with almost no interior moldings or millwork. The inside lacked any real architecture."

And that, in the end, is the important thing—the way the house, for all its grandeur, for all the breadth of its collections and the precision of its details, functions as a hideaway for two people who love the sea and love the idea of gathering their favorite objects beside it. Bonnie Dune is set up for lavish entertaining and is filled with guests on summer weekends, but the owners spend quiet time by themselves all through the winter, rejoicing in the private discourse they have with each other and with the art and objects that adorn their lives. □

A LOFTY COLORADO RETREAT
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is the steel bridge that spans it near the top. "The bridge does the necessary job of connecting the two small upper studies," Solomon notes, "but its most important purpose is to bring down the scale of the area below." While he allows that the house holds "one of the grandest living rooms" that he has ever created, he goes on to say that "even if it has a grandeur, the house is straightforward. It's big and spacious but not at all complicated."

The cruciform plan for the 6,000-square-foot residence has as its core the living room, which opens, on the private, "wilderness" side, to the north

> The plan places the house "in communion with the mountains."

deck. Tall openings opposite the equally high fireplace wall lead to the dining room and kitchen, which are balanced in the floor plan by the master bedroom and bath. The lower level consists of two guest bedrooms with a bath and two garages; two larger guest bedrooms are placed above that combined area on the main floor. The two small studies are the only spaces that constitute an upper level. Explains McBrayer: "The house was basically designed as one large floor."

"We wanted a house that would seem filled with just the two of us in it and that would also accommodate lots of guests," says the owner. "And this one succeeds on both counts." Indeed, regardless of the activity, there seems to be something hallowed about the primary spaces, something that causes one to take a deep breath and contemplate the snowcapped spires that mark the neighborhood. "The house wasn't really intended to be ecclesiastical," Solomon says, "but in that it's serene and sustaining—and that it totally gives itself over to nature—it's a somewhat reverential private world." □

AMERICAN PIECES INSPIRED BY THE EAST
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vision; a monogram might appear in the guise of Japanese calligraphy.

To emulate the texture of nineteenth-century Japanese metalwork and ceramics, silver designers began in 1876 to create evenly pockmarked surfaces dented with innumerable hammer blows. Not only were hammered pieces obviously handmade in the labor-intensive fashion so dear to aesthetes of the period (indeed, Gorham's plant records indicate that a single complicated piece took one hundred and fifty man-hours to complete), but a hammered interior was less susceptible to scratches. Most important, the contrast of gently textured surfaces and appliqués of shiny, polished ornament were unique and striking and became key components of the Japanesque style.

The ornament itself was formed by a process called electrotyping, first adapted for use by Tiffany's the same year. Metal was electrically deposited onto a mold, and the resulting form was applied to the piece in progress. Any metal could be electrotyped, and Edward Moore encouraged Tiffany's to experiment with copper alloys and gold. Soon American silversmiths were working with a whole palette of metallic colors created, in traditional Japanese style, with acid baths and oxidation. One critic of the period compared such work to "painting" in metal. Now one could fashion a moonlit pond scene of a bronze frog and green-gold weeds on the "canvas" of a hammered silver tray. At Gorham, artists sometimes embraced the abstract, as in a flatware pattern made by sprinkling contrasting metals onto a silver surface, then running it through a roller press. Tiffany's "Mentmore" pitcher exemplifies the decorative possibilities of fiery metals paired with cool silver. It is an extravaganza of copper-and-gold leaves, silver dragonflies, silver moths with copper bodies and butterflies with copper, silver and gold striated wings.

Dramatic effects like these clinched American domination of the Japanesque silver market: British silver designers had once threatened to be stiff competition, but as British assay laws forbade the mixture of other metals with silver, they were soon left behind. Competition between American makers was almost as intense, and techniques gleaned from careful study of Japanese methods were often targets of industrial espionage. In 1878 former Tiffany's employee Frederick A. Jordan was hired away to Gorham, where he provided a wealth of information about his previous employer's secret Japanese methods. Tiffany's was well worth infiltrating: Throughout the entire period it remained the gold standard of American Japanesque silver design, pioneering in 1878 the ultimate in mixed-metal techniques, called *mokume*, or wood grain. In this complicated process, layers of various metals are folded and hammered repeatedly to extreme thinness to achieve a multihued grain not unlike wood or tortoiseshell. Tiffany's entry at the 1889 Paris Exposition was a thirty-two-inch-high *mokume* vase made from an astounding twenty-four separate layers of metal.

That exhibition was the last great international showcase of the American Japanesque style. Although Tiffany's continued to make Japanesque silver until the end of the century, after Moore's death in 1891 the company created no new designs, and by the time of the 1893 World's Columbia Exposition, Native American and other nationalistic designs held the spotlight. The Japanesque style had lasted less than twenty years, yet no period in American silver making has produced such sought-after objects. Today, with important pieces increasingly rare, Japanesque silver remains the strongest area of the market. For many collectors, this balance of rich, decorative coloration and Oriental simplicity has no equal. With each new acquisition they understand the pleasurable aesthetic shock first felt by silver lovers in 1878, when America came to Paris and conquered the world. □

LA CASA PACIFICA
continued from page 105

rose, vegetable, herb and flower gardens—as well as the more tropical region near the pool pavilion where lime trees and bougainvillea grow.

Annuals and bulbs are double-planted to yield immediate and staggered waves of intensely colored beds. The profusion of flowers tends to be informal, generous and meandering, more an impressionist statement than an architectural one. Hundreds of potted flowering plants provide additional brilliance as well as variation.

While the inviting climate encourages strolling through the gardens nearly all year round, thought has also been given to creating painterly visions to be seen from inside the house. From the dining room and library, one can look out on a traditional cottage garden bordered by stone paths, laid out long ago; an all-white garden, most striking at night; and the augustly presidential Andrew Jackson magnolia tree.

The Herberts enjoy gathering seeds—and ideas—from all over the world. Traces of their travels are visible throughout the property, in colors gleaned in a Maine seaside garden, in the neat rows of dwarf hedges the couple first saw in Spain, in the two vanilla bean plants gathered in Tahiti. "Not to mention the rose-petal-and-lavender ice cream we make that tastes like you're somewhere in southern France," says Ninetta Herbert.

But how to explain the hardiness of plants not usually raised in southern California, such as the Siberian irises that bloom every year without fail? Or the iceberg roses climbing up the tropical palm trees? Or the sultry bougainvillea and colder-climate clematis espaliered together along one wall?

While Lew Whitney and the Herberts ascribe their success to such steadfast things as good soil preparation, crop rotation and old-fashioned luck, there may be one more factor at work. Once seventeen heads of state convened at La Casa Pacifica. Now it's the garden, with its trace memory, that is successfully negotiated, the garden that brings worlds together. □

BILLY PEARSON'S FOLK ART COLLECTION ANIMATES A 1730 NEW YORK HOUSE
continued from page 119

has amassed pre-Columbian art, a museum-quality collection of American quilts and a houseful and two storage lockers of European primitive antiques that range from ornate painted wood armoires, or *schranks*, to a simple Dutch school bench and desk. Pearson's collections are as eclectic and exotic as his life. "There's nothing more boring than a perfect French house," he says. "Louis this and Louis that and more Louis."

Pearson's first house was in San Marino, California; he lost it in a fantan game in Macao, where he was riding for the prime minister of Thailand. His next house, bought with his winnings from *The $64,000 Question*, was one of two he refurbished in nearby La Jolla. By the 1980s Pearson had moved north. After buying and rebuilding four houses in San Francisco, he moved to an abandoned 1885 farmhouse not far from the city. A personal errand for his friend the writer and actor Sterling Hayden took him to the Netherlands, and soon he'd bought three houses in Dordrecht and was living in a seventeenth-century canal house. Then, in 1993, it seemed time to come home.

Downstairs, the Kingston house is crowded with treasures from all over the world. A nineteenth-century English decoupage screen, which furnished the master bedroom in Dordrecht, stands near a Bavarian chest of drawers and a model of Admiral Byrd's ship *Bear of Oakland* in the entrance hall. In the living room, a Danish harpsichord is next to an Eames chair and an octagonal inlaid table made by inmates at the California Institute for Women; a table upstairs was made at Arizona State Prison. Against another wall, an English groundbreaking shovel is paired with a Bavarian *schrank* whose pine sides are painted to look like heavy mahogany. Displayed on an Algerian chest, under a nineteenth-century painting of a fireman's hose and belt draped with a flag, are an antique fireman's helmet and belt and a working model of a steam-powered fire engine. Across the hall, past a country French grandfather clock, are a walnut dining table and bench, carved and designed by American artist Sam Maloof—"I traded him pre-Columbian for this work," Pearson says—and an American cherry cabinet, piled with nineteenth-century Staffordshire pottery.

But Pearson's personal favorite—a painted wood birdhouse carved into a bust of George Washington—is upstairs in the master bedroom, where it hangs between a Federal cast-iron lyre stove from Albany and the cabinet decorated with hundreds of cigar bands. "There is magic to these ordinary things," says Pearson as he shows off the intricate patterns of decoupage invented long ago by someone who used glue and trash instead of wood. "These objects are the thread between us, between the present and the past."

The real past is in the attic, where Billy and Margaret Pearson have assembled an extensive collection of World War I books and memorabilia. In dozens of trips to the battlefields in northern France and Belgium, they have found helmets, shells, canteens, mortar fragments and even an intact bottle of schnapps from the Great War—the same war, incidentally, in which Pearson's mother, an army nurse, met his soldier father.

It's there that Pearson writes on his ancient manual typewriter and contemplates his extraordinarily intimate connection to history. "The one thing I learned as a jock was that you could win the fourth, fifth and sixth race, and if you lost the seventh race, they'd boo you," he says. "It was a great life lesson—you could be a hero, but after a while there would always be a new hero." Rather than seeking heroism, Pearson has spent his life pursuing an ideal balance of past and present. If you ask, he'll tell you that the Great War was the end of civilization as we know it—the end of everything, that is, except the search for the perfect object and the perfect house. □



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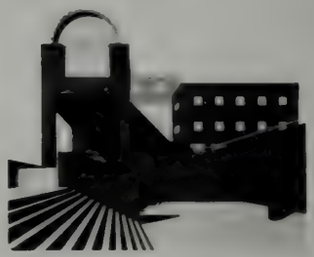
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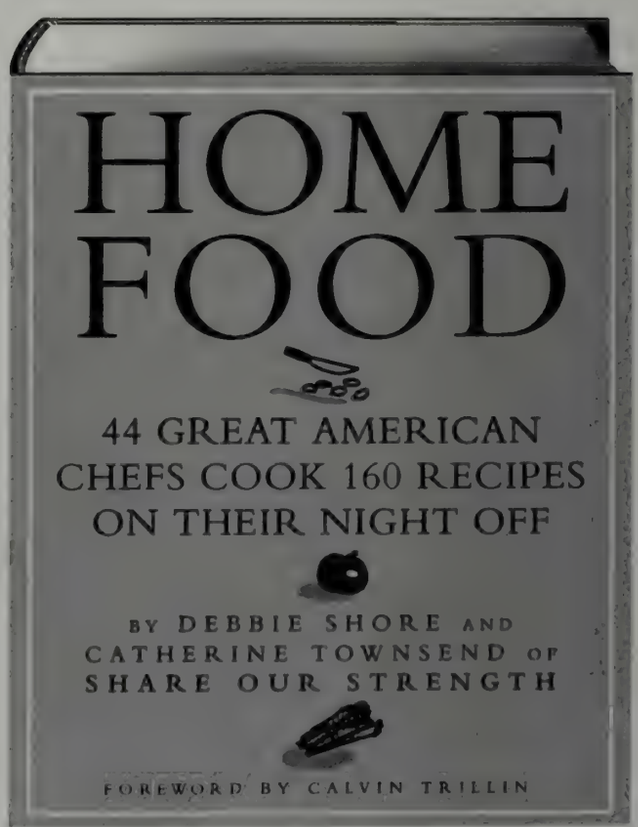
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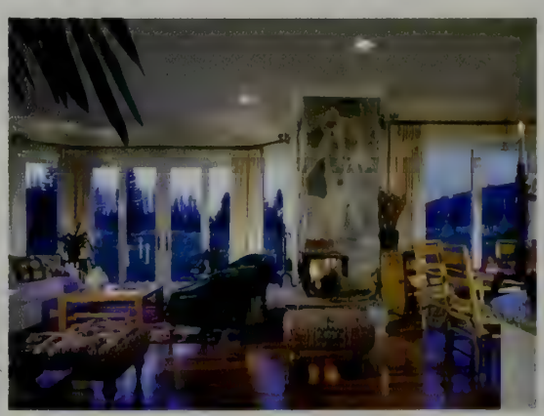
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VIVID IMAGES FROM THREE CENTURIES OF ROYAL LIFE

continued from page 125

ment of these paintings. They are so spirited, so precisely articulated and so insistently communicative that they defy indifference. If we do not understand their formal language, they still speak to us through eloquent gesture and the sheer will to enlighten and entertain.

Paintings from the Islamic courts are perhaps more immediately compatible with Western taste. Mughal paintings in particular often bear the direct mark of near-contemporary European influences, and in addition there was a strong link—by way of Persian and Byzantine art—to the Western tradition of the illuminated manuscript. The finest paintings produced at Akbar's court can usefully be compared to the best sheets of illuminated books, such as *Les Très Riches Heures du Duc de Berry*, produced in France about a century and a half earlier.

Next to the miniatures commissioned by imperial Mughal patrons, the most important Muslim paintings produced in India were those from the Deccan kingdoms—Golconda, Bijapur and Ahmadnagar, south of the Mughal Empire—where the art of the miniaturist thrived in the sixteenth and seventeenth centuries. Like Mughal art, Deccani art was influenced by Persian models, but Deccani artists tended to emphasize different elements within the tradition, being strongly drawn to stylization and the exploitation of decorative detail, so their paintings sometimes resemble mosaics or tapestries.



Pink Roses, Golconda, Deccan School, circa 1650. Gouache on paper; 5⅝" x 3⅜". The three principal centers of Deccani painting were Ahmednagar, Bijapur and Golconda. Known for their sensuous painting style, the Deccani painters often set a highly stylized floral form against a gold background and beneath a strip of sky, with smaller blossoming plants flanking it. Navin Kumar Gallery, New York.

Hindu court painting thrived from the seventeenth century to the Victorian era, principally in two regions —Rajasthan and the Punjab Hills. Rajasthan, the "Abode of Princes," was to a large extent protected from the incursions of Mughal armies by the natural defenses of its borders, which incorporated steep escarpments, parched desert and dense jungle. For two hundred years there was fierce and inconclusive fighting along these borders. The society that developed in the many small principalities that made up Rajasthan was both warlike and highly cultured, with men and women of the upper castes being bound by a code of chivalry that Dante would have understood.

Farther north, the Punjab Hills constitute a mountainous region that borders on Kashmir. It was subdued by the Mughals during Akbar's reign, but the intricately intermarried families that ruled over its barely accessible valleys retained their Hindu faith and a large degree of independence, feuding violently with their neighbors, much in the spirit of the Hatfields and the McCoys, though with a good deal more pageantry.

The small principalities of the Hill region were highly civilized and produced several significant schools of miniature painting, each named for the court with which it was originally associated. These range from the Basohli School (with its strong two-dimensional sense of design and its astonishing intensity of both line and color) to the Guler School (displaying strong Islamic influence) and the Kangra School (noted for sensitive

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ART: INDIAN COURT PAINTING

VIVID IMAGES FROM THREE CENTURIES OF ROYAL LIFE

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portraiture and somewhat sophisticated spatial concepts).

In the Hill region, the Islamic influence increased as time passed, and in general this is true of Rajasthan too, which also spawned several distinct schools of court painting. Works of the Mewar and Malwa schools have a richly patterned flatness similar to Basohli-style paintings. Some paintings of the Bundi School, by contrast, exhibit marked Islamic influence, especially in spatial matters, which reflects the fact that the rulers of Bundi had thrown in their political lot with their Mughal neighbors. Artists of the Kotah School—which can be seen as an offshoot of Bundi painting—produced delightful miniatures that display strong Mughal influence and have been compared, by the scholar W. G. Archer, with the work of the Douanier Rousseau.

In paintings from the Punjab Hill region, Krishna is likely to be found consorting with nubile *gopis* beside a fast-running mountain stream. In Rajasthan paintings, Krishna is more apt to be discovered encountering his favorite mistress, Radha, among groves of banana trees and other tropical plantings. From whatever region, however, the Hindu miniature tends to be sensual in both execution and subject matter, often portraying lovers, whether divine or merely regal. Nudes were painted at the ateliers attached to Rajasthan courts and are sometimes shown with voyeuristic spectators gazing through conveniently placed windows. Portraits were commonplace, as were genre subjects, portrayals of historical events—especially battles—and hunting scenes.

Military and sporting subjects are also well represented in Islamic court paintings. Love scenes are not unknown in the art of Indian Muslims, but they are rarer than in Hindu paintings, and they are seldom imbued with anything like the Hindu artist's ingrained sensuality (though a few Deccani artists displayed some of this voluptuousness). In general, Islamic court paintings reflect the male dominance of the Muhammadan world. Where religion was concerned, the Mughal artist was likely to present a solitary ascetic sitting in his hut contemplating the severe responsibilities of his monotheistic creed. The Hindu artist, on the other hand, had a whole constellation of highly sexed immortals to people his album sheets with.

Centuries earlier, the *Vishnudharmottarapurana*—an encyclopedic religious treatise—had set down ideals for the painter to aspire to: "Drawing, shading, decorative design and coloring are the four basic elements in a picture. Masters applaud superior draughtsmanship, while connoisseurs appreciate finesse in shading. Women prefer ornamental virtuosity, and the general public is seduced by rich colors. A good artist should create his picture in such a manner that it satisfies all different tastes."

Hindu or Muslim, the great miniaturists who thrived in India between the sixteenth and nineteenth centuries created paintings that have this universal appeal—vibrant works of art that pack an aesthetic and emotional wallop out of all proportion to their size. □

The Hindu miniature tends to be sensual in both execution and subject matter, often portraying lovers, whether divine or merely regal.

VENICE VIBE

ROCK MUSICIAN PERRY FARRELL

continued from page 139

Steve talked me down to one," Farrell says. In fact, the second floor is no more than a mezzanine gallery (with an adjoining terrace) that serves as the master bedroom. Just beneath the bowed vault there's a lively echo, which prompts Farrell to rehearse his songs as he gets up in the morning. "Whatever you sing comes back to you—it's as good as doing it in the shower," he says.

Below, in the main living space, technology takes over from improvisation. Speakers provide wraparound sound; there's a projector and a blue screen for creating the videos that will be part of the CD-ROM interactive game Farrell is producing. Pyramidal skylights and the bright reflections off the water, which can be softened by lowering a motorized concertina blind, illuminate the area; light glows through Philip Vourvoulis's aquatic-themed, fused-glass window in the façade as well.

Whether the room is pulsating with a beat or things are more subdued, it's an inviting place. "People love to come here and sit around on the different levels, half indoors, half out," remarks Farrell. The most centralized gathering spot is the maple-and-padauk Asian-style dining table. With its platform seating and built-in barbecue—and its somewhat indestructible, waterproof nature—it serves as the focal point of the interior.

There were few disagreements between architect and client as the house took shape, and those were painlessly resolved. "I would never have thought of painting the basilica black," Ehrlich allows, "but Perry felt it was a sign of freedom. I was able to balance that with strong colors, which he wasn't sure about but got to like as he lived with them."

"We went back and forth—Steve taught me a lot of things," says Farrell, emphasizing his appreciation of the Japanese-inspired restraint and the vigor of the forms. "The design keeps going and holds your attention. It's subtle, graceful, and the lines are good." □

Enamored with Enamel

Ceramics dealers and collectors Keith and Louise Lipert bought an **Emaux de Longwy** enameled pot even though they knew nothing about its history. They found out that the pottery factory, founded in 1798, still exists at its original site in the French town of Longwy, near the borders of Luxembourg and Belgium, and they are reintroducing the intricately decorated enameled pottery. "Rather than following trends, we look for these gems that got lost in the shuffle," says Keith Lipert, who has revived interest in Moorcroft pottery in the U.S. Like Moorcroft, the Longwy factory has resurrected many of its old designs (right), including some of the Déco-style pieces its artisans produced in the 1920s and '30s for the French department store Au Printemps. Many of the early designs borrowed Chinese and Japanese color schemes and motifs, and Longwy also mined Near Eastern designs, using early Iznik pottery motifs and adopting a traditional turquoise glaze. Lipert International, 41 Madison Ave., New York 10010, 212-447-0634; 2922 M St. N.W., Washington, DC 20007, 202-625-0541.



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Designer's Mark

In 1991 Anthony Browne released a small collection of furniture designs he had been using in his interiors over the years. This year he's put his designs on carpets. Mark Inc. has just introduced two worsted-wool Wiltons whose designs are based on 19th-century European carpets that Browne owns. *Delphi Lodge* (left) has a hint of Scotland, with thistles woven into the border. *Shadowlawn* (below), named for one of Browne's Kentucky projects, is decorated with large floral sprays surrounded by a border of trims and tassels. Browne says two more designs are on the way. He's calling one *Yusupov* and the other *Cherry Tree Cottage*. On the drawing board at Browne's studio is a line of wallpapers he expects to start producing next year. Mark Inc., 140 Greenwich Ave., Greenwich, CT 06830; 203-861-0110.



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Weird Science

A porcelain-lined toilet with attached brass pump from Queen Victoria's yacht *The Victoria and Albert*; a perpetual-motion machine; a ca. 1850 double-beam axial engine used for teaching physics; an old dental X-ray machine; bell jars; the odd stereopticon; a hand-held flat sewing machine from 1867—these are just a few of the treasures found in the dusty reaches of **E. Buk**'s shop in New York. Buk, who has been pursuing his eccentric way for almost 20 years, began as a collector because "initially I did not perceive a retail market for my mechanical interests." By appointment only. E. Buk, 151 Spring St., New York 10012; 212-226-6891.

continued on page 148



SUSAN EINSTEIN

SUSAN EINSTEIN

Multicultural Fabrics

For about 15 years decorative painter **Nancy Kintisch**'s canvas was a blank wall, ceiling or floor. Last year Kintisch, who collects vintage printed cottons and other textiles, decided to transfer her art to fabrics, and her new line is now represented at showrooms across the country. "A lot of my wall work has a patina—a softness that makes it look old and sun-bleached. I found a way to do that on fabric to make it look like it had been around for a long time," she says. Hued in a range of earthy colors, her fabric designs (left) "pull references" from Polynesian tattoos, Indian batiks, Moroccan wood paintings and Hawaiian tapa cloths to artists like Raoul Dufy, Fornasetti and the Bloomsbury Group. "I've always been attracted to ornament—where there's a repeat. My favorite thing is patterns in repeat," she says. The linen or linen-blend fabrics look hand-painted because they're produced on a flatbed silk screen, where paint is brushed on by hand. Nancy A. Kintisch, 3636 Brunswick Ave., Los Angeles 90039; 213-663-3930.

Joint Venture

Joel Leff comes from a background on Wall Street and Sarah Langham was a private art dealer. Together they have created Langham Leff, a haven of objects and antiques in New York. Although they have antique French leather club chairs and a Dutch kas from 1641 with its own silver plaque saying that it was a piece of municipal furniture belonging to the mayors of Amsterdam, their forte is the odd piece, often in an unexpected material. Among the latter are a pair of 19th-century French lamp bases in black marble, each with a gilt dragon curling around it (left); an 1895 pencil study of a male torso by J. Mortimer Lichtenauer; and an early-19th-century French bust of a Roman figure with a porphyry head and neck and a white-marble toga. Langham Leff, 19 E. 71st St., New York 10021; 212-288-4030.



COURTESY LANGHAM LEFF

Restoring the 20th Century

"Whenever I go to Europe I make the museum guards nervous because I lean over to look at the finish and I touch the furniture when they're not looking," says Lansing Moore, who owns **Center Art Studio**, a restoration workshop in New York. Moore restores furniture, porcelain, glass, frames, stone and marble sculpture and even 200-year-old needlework. "We restored a 200-pound Italian scagliola table [right] made in 1738 that was in 250 pieces." The studio also designs display bases and fabricates custom pieces. Marjorie Shushan has asked Moore to make frames from scratch. "He designed a frame for an antique Chinese robe of mine. He even took care of the framing."

The workshop was founded in 1919 by Shigeo Nakagawa, who had mastered the art of invisibly restoring porcelain, hardstone and lacquer. Moore apprenticed there in the late 1970s, bought the business in 1982 and expanded services to include conservation of 20th-century furniture and objects. "This gives us the opportunity to be the first restorers to handle an object during its life. That's a critical stage in the aging of an antique," he says. Clients include the Princeton University Museum, for whom Moore's studio has restored ancient Greek and Etruscan black-figure pottery, and such dealers as Tony DeLorenzo, Barry Friedman and Louis Bofferding, who have brought in furniture designed by Frank Lloyd Wright, Jean-Michel Frank and Joseph Urban. "I can start the day working on a Mies tubular steel chair and end it with an Eileen Gray chair," Moore says. "That's a good day." Center Art Studio, 250 W. 54th St., Room 901, New York 10019; 212-247-3550.



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In the Showrooms



COURTESY HOLLY HUNT



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COURTESY HOLLY HUNT

Among the lines represented at Holly Hunt are *Antigua* (far left), a chair designed by Christian Liaigre; leather chairs from Therien (center); a sofa from Gregorius/Pineo (above); a sofa from the Holly Hunt Collection (below left); and a chest from the Dennis and Leen Collection (below right).

Opening in New York's D&D building is a branch of the richly stocked Chicago firm **Holly Hunt** (212-755-6555). The news is the furniture lines Hunt is bringing to New York for the first time. **Christian Liaigre pour Holly Hunt** is a collection of modernist white linen sofas, side chairs and African-style low tables designed in France but manufactured in Chicago. Among her traditional lines is the **Dennis & Leen Collection** of Louis XVI–style armchairs, taborets, commodes and stone urns. **Gregorius/Pineo**, also traditional, has pieces in a Baltic-Empire style. The **Holly Hunt Collection** includes a William IV–style sofa and armchair with spiral-turned wood legs. Also in New York will be a small in-house-designed collection of textiles called the Great Plains because, says Hunt, "they're very plain." In Chicago (312-661-1900), Hunt is opening a new space for **J. Robert Scott** where cofounder and designer Sally Sirkin Lewis will present her new furniture with her fabrics and leathers. Country French and Italian 18th-century-style pieces in blond wood are from **Therien**, alongside **John Boone**'s 20th-century styles out of New York.

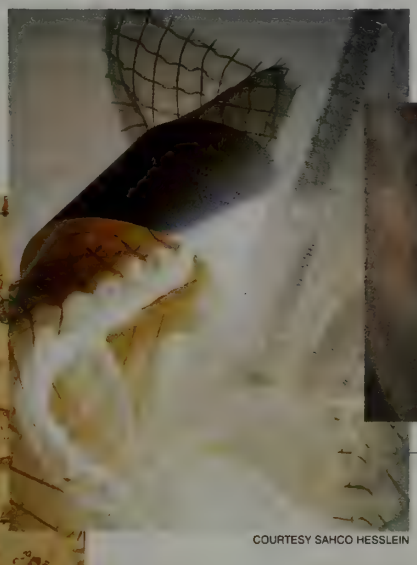
At **Osborne & Little** (212-751-3333), the Voyage Collection offers an array of scenes of far-flung places. The collection of 100 percent cotton prints includes *Archipelago*, which has topographical maps of imaginary islands with scenes of Chinese sages, dromedaries and coats of arms, and *Potentate*, which has broad stripes filled with Chinese fretwork designs. For more pastoral romance, *Champêtre* has scenes of thatch-roofed garden follies. *Rendezvous*, in a more formal vein, has images of 18th-century garden benches, urns and columns in white imposed on a printed damask background.

Sahco Hesslein, the German fabric company that is represented in New York at **Bergamo** (212-888-3333), is introducing a sophisticated collection of linen fabrics. *Duna*, *Lino* and *Terra* are three weights of linen—a sheer, a middleweight and a coarse heavyweight, respectively, which come in colors ranging from several tones of cream, cinnamon and café au lait to a deep red and a blue gray for *Terra*. **Ulf Moritz**, a German designer who creates experimental fabrics for Sahco Hesslein, has several fabrics that almost function as sculpture. *Myrana* is a two-ply, glittery sheer fabric with a windowpane check made of crossing lines of raffia and wool caught between the plies.

Rogers & Goffigon (212-888-3242) has a group of wet-spun linens (the threads are dampened before weaving, making a particularly refined, smooth surface) woven in Italy that are subtle and elegant. *Jackson* comes in a lightweight handkerchief linen in white or taupe with a glen plaid in black threads woven through it; *Saba* is white with a pattern in simulated drawnwork. *Checkers* has a subtle pattern of squares woven in alternatingly emphasized warp and woof lines that comes in taupe and white. *Charlotte* is made up of linen threads that have been bleached and crossed with a glen plaid of unbleached linen.



COURTESY OSBORNE & LITTLE



COURTESY SAHCO HESSLEIN



COURTESY ROGERS & GOFFIGON

***Archipelago* (far left) by Osborne & Little**

***Myrana* (center) from Sahco Hesslein**

***Charlotte*, *Saba* and *Checkers* (left) by Rogers & Goffigon**

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ROBERT RECK

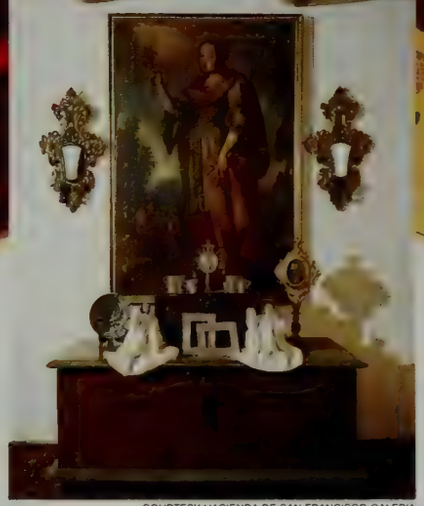

ROBERT RECK


COURTESY CHRISTOPHER FARR


COURTESY CHRISTOPHER FARR

A chair and door (top) from Jeremy Morelli's Fechin Series

A 17th-century painting in Hacienda de San Francisco Galeria (right)


COURTESY HACIENDA DE SAN FRANCISCO GALERIA

Rugs designed by Josef Herman (left) and Sandy Jones (right) for Christopher Farr

New Mexico Sources

At one time New Mexico dealer Jacqueline de Lusignan was traveling to Mexico for two reasons—to shop for antiques and to sing opera. Although de Lusignan no longer sings for Mexico City's opera company Bellas Artes, she still travels to the region in search of furniture and icons. A pair of husky 200-year-old chairs in the study of Barbara Windom (*AD*, June 1992) came from Mexico, as did a heavily carved 17th-century *trastero* made of cypress stained in honey-orange colors. While one might spot a pair of Venetian sconces hanging on the wall in de Lusignan's shop, she specializes in antiques made during colonial periods in countries including Mexico, Portugal, Spain and Greece. Among the treasures at her Taos shop, **Hacienda de San Francisco Galeria**, are a 17th-century Villalpando painting of Santa Margarita, a pair of 17th-century Spanish candelabra made of repoussé silver over wood, a selection of 18th-century Mexican retablos and architectural elements such as columns, doors and gates. De Lusignan on occasion will convert antiques into functional furniture. Hacienda de San Francisco Galeria, 4 St. Francis Plaza, Ranchos de Taos, NM 87557; 505-758-0477.

When furniture designer **Jeremy Morelli** was commissioned to design the doors for the Inn of the Anasazi in Santa Fe, he learned that the Anasazi hung portieres as doors. So he designed doors that had patterns and motifs from rugs on them. "I wanted to use the carving to capture a mood," says Morrelli, whose great-grandfather William Daglass carved some pieces for Queen Victoria. Morrelli's staff includes two master carvers who are adept at chip carving, high- and bas-relief and pillow carving. Depending on the design, the doors are finished naturally, stained or distressed. Morrelli Corp., 540 S. Guadalupe, Santa Fe, NM 87501; 505-984-1587.

The limited-edition handwoven rugs of England's Christopher Farr (*AD-at-Large*, Apr. 1993) are now available in the U.S. through **Pamela Dressler** of Santa Fe. Dressler has the bulk of Farr's output of modern rugs designed by 25 international artists and designers, including Romeo Gigli, Maxime de la Falaise, Bill Jacklin and Josef Herman. The rugs, handknotted in Konya, Turkey, fuse contemporary design elements with traditional craft methods for a dramatic effect. By appointment only. Pamela Dressler, 726 Camino del Monte Sol, Santa Fe, NM 87501; 505-988-3839.

Plying a Trade

The bedroom furniture, dining table and club chairs in the Central Park West apartment designed by the architecture firm Ryall Porter and shown in *AD*, Feb. 1995, were all fabricated by Rob Russell, who also designs his own furniture. Among his recent pieces are a modernist desk (below) with a high back and stylized pigeonholes made of Finnish plywood, which comes in prefinished primary colors; a little round table made of yellow heartwood with black legs of anodized aluminum (below); and a bed in burl maple created to complement a set of French antique bedroom furniture. Rob Russell, 12 Waverly Pl., New York 10003; 212-473-7948. □


COURTESY ROB RUSSELL


COURTESY ROB RUSSELL

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A listing of the designers, architects and galleries featured in this issue.

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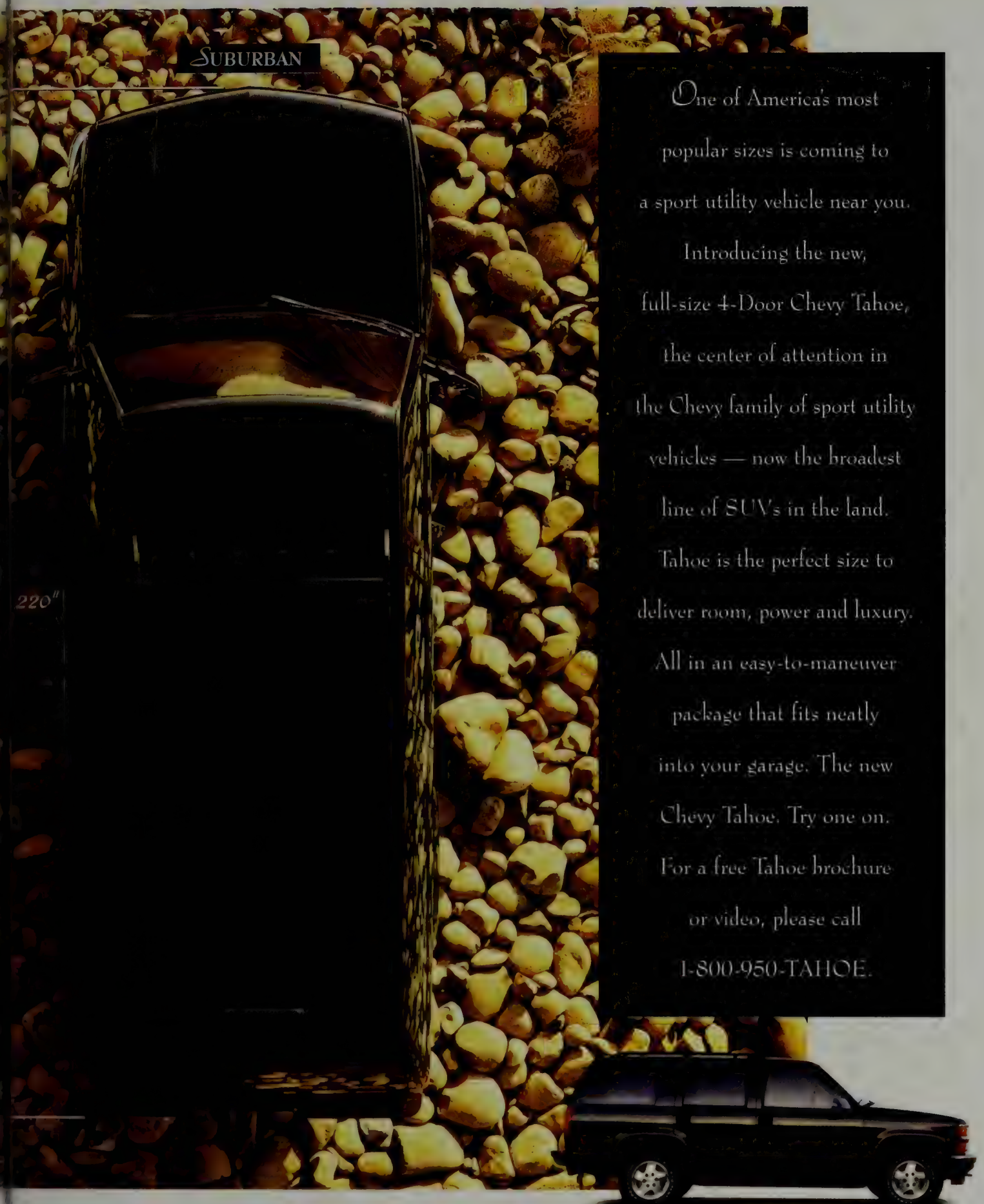
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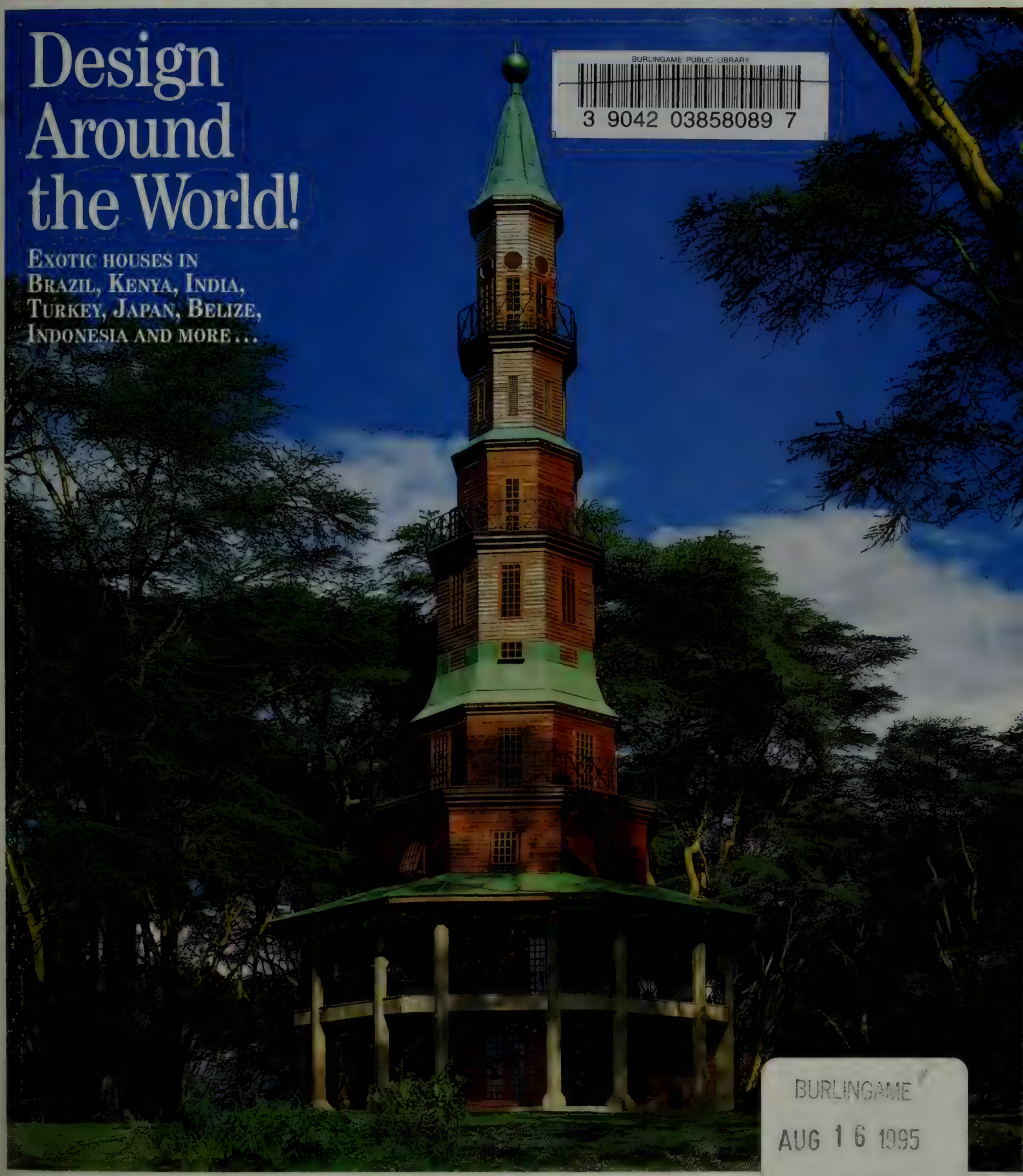
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COVER: On the shore of Lake Naivasha in Kenya, Dodo and Michael Cunningham-Reid's eight-story cypress-clad tower marks the center of a 500-acre animal sanctuary. Photography by Jonathan Pilkington. See page 146.

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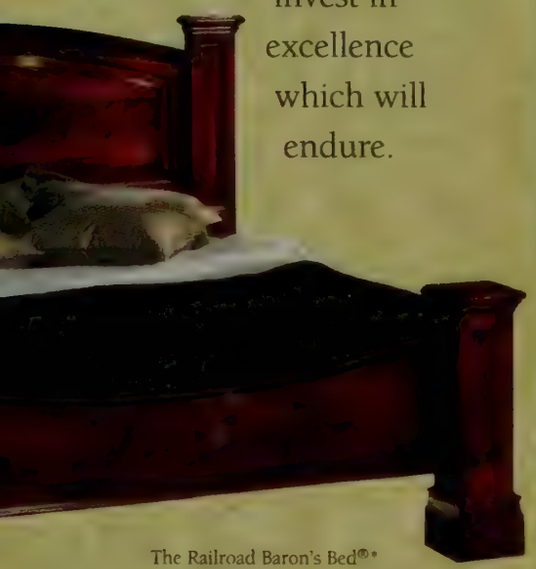

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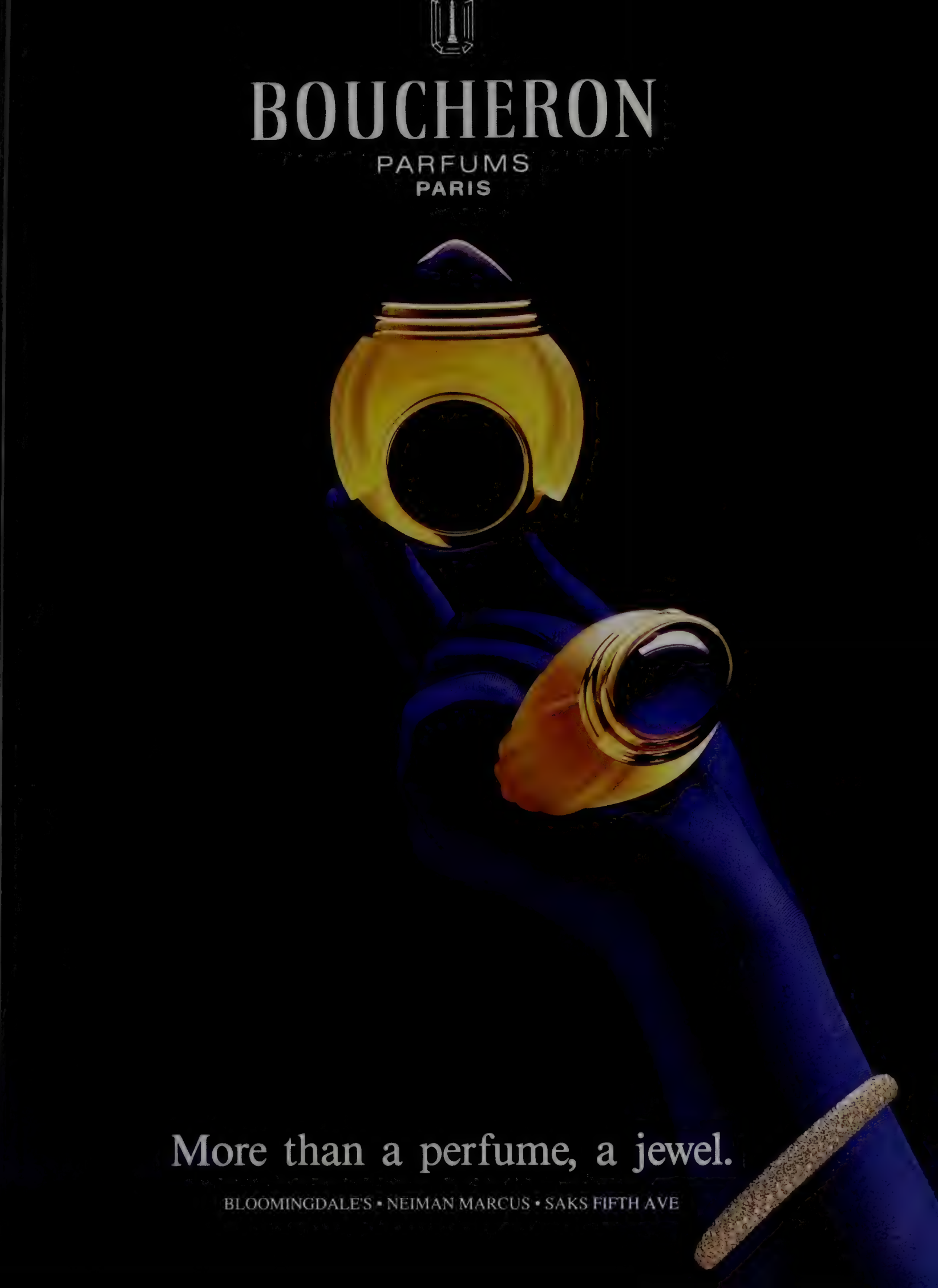
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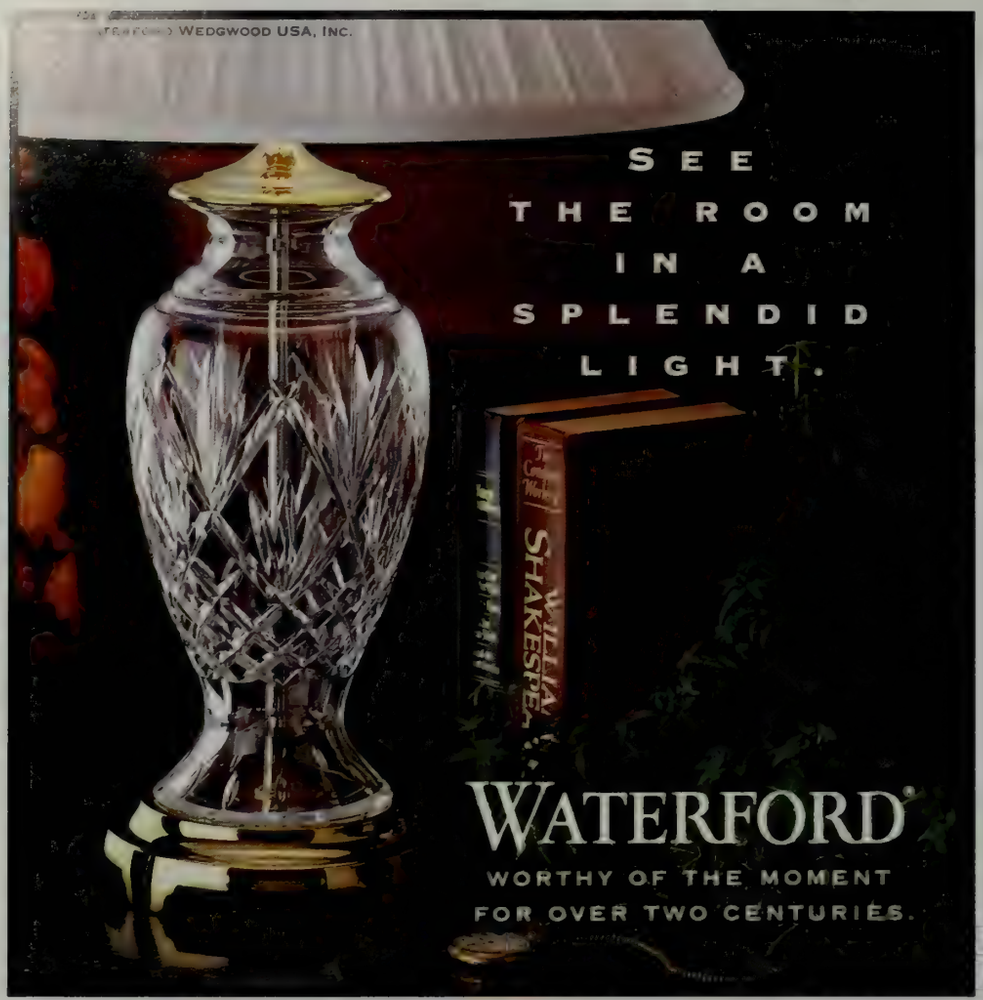


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LETTERS

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Although I continue to be shocked that *Architectural Digest* chose to run an article on Mercer House ("Mercer House Revisited," May 1995) without my permission as owner, I can understand your desire to take advantage of current notoriety regarding the house. I can also understand John Berendt's apparent obsession with Mercer House. Indeed it is elegant, comfortable and warmly inviting; there are none of those dark shadows he so conveniently conjures up. Berendt's fascination evidently extends to my late brother, Jim Williams, who was truly a unique individual. Jim is recognized as the primary private restorationist for Savannah's historic district and holds a very special place with his many friends and colleagues across the globe. The impact he had over the areas of collecting and restoration continues to be appreciated. Stately and serene, Mercer House presides over the tourist zoo created by the recent book. Having endured the chaos and pillaging of Sherman's troops, Mercer House finds the current curiosity a minor inconvenience. Despite the difficulty, my friends and family continue to enjoy my home with me. To the outsiders looking in, I would like to note that Mercer House is even lovelier now than it was eighteen years ago.

Dorothy Williams Kingery
Savannah, Georgia

Your May issue was the most interesting ever. The article "Granot Loma in Michigan" was captivating. I wanted to read every word twice. That house really is a treasure. I wish you had shown us more—like the Buick sleigh and the guesthouse.

Peggy Johnson
New Canaan, Connecticut

LETTERS

"Architecture: Shoei Yoh" (May) was aesthetically pleasing in four dimensions: architecture, philosophy, photography and verbal images. The photographs and text balanced the tensions between nature and architecture, asceticism and materialism, and vulnerability and security. Thank you—and Mr. Yoh—for sharing this art.

C. D. Rogers
Miami, Florida

In this age of magazines being long on ads, short on copy, you people do a great job. And particularly, "Out of Africa," with Kuki Gallmann (May). That story was spectacular! I have urged dozens of people to read it. Ms. Gallmann has become one of my new planet-caring role models. It's one of the best editorial features I've seen in years! Thank you.

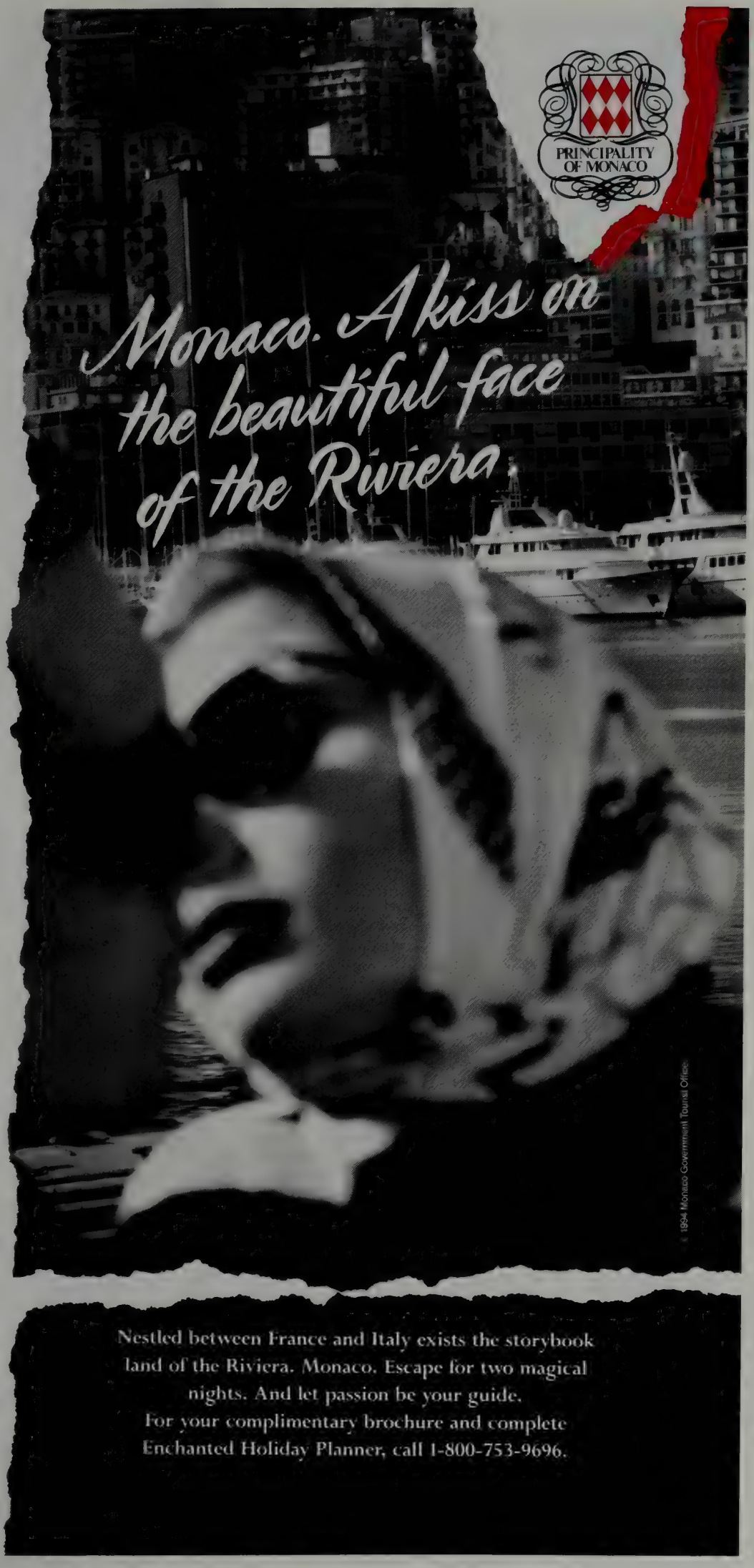
Charles Reynolds
Palmer, Alaska

The article "Out of Africa" by Kathleen Quigley was marvelous. After visiting Kenya for two months last year, I was pleased to have the magic and splendor of such an enchanting and mysterious place brought back to life for me once more. Perhaps this wondrous continent inspires so many artists because it truly is like coming home again.

Jennifer Zausch
Evansville, Indiana

Surely you have reached the pinnacle of perfection with your May issue. Never have you published in one edition such a variety of structures so perfectly suited to the physical sites. "Belgium's De Groote Mot," "The Resurrection of Stone House," "Architecture: Shoei Yoh," "Granot Loma in Michigan" and "Out of Africa" combine to make this issue one that will remain in my collection forever, and one that will without doubt be recognized as an *Architectural Digest* classic. Congratulations on a splendid effort.

David Green
Monterey, California







CONTRIBUTORS

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is now writing *Class Act: The Life of Leland Hayward* for Doubleday.

DANIEL AUBRY has written and done the photography for three books on Spain: *Barcelona*, *Seville* and *Cadiz*.

SUSAN CHEEVER, an *Architectural Digest* contributing writer, is the author of *Home Before Dark*, a biography of her father, John Cheever, and *Treetops: A Family Memoir*. Her most recent book is *A Woman's Life*.

HARRIET HEYMAN, a writer who lives in San Francisco, is the author of the novel *Between Two Rains*.

VERLYN KLINKENBORG is the author of *Making Hay* and *The Last Fine Time*. He is working on *Becoming a Hand*, a book about a western horse trainer.

ELIZABETH LAMBERT is an *Architectural Digest* contributing writer who lives in London.

CAROL LUTFY, a New York journalist, writes frequently about art and architecture in Asia.

MICHAEL PEPPIATT, who divides his time between Paris and London, is the editor of *Art International*. His biography of the artist Francis Bacon will be published next year by Farrar, Straus & Giroux.

PAUL THEROUX is the author of such travel books as *The Kingdom by the Sea*, *The Old Patagonia Express*, *The Great Railway Bazaar* and *The Happy Isles of Oceania*. He has also written more than a dozen novels, including *The Mosquito Coast*, *My Secret History* and *Millroy the Magician*. Next month Putnam will publish his new travel book, *The Pillars of Hercules: A Grand Tour of the Mediterranean*.

MICHAEL WEBB'S latest books are *Architects House Themselves: Breaking New Ground* and *Architects Guide to Los Angeles*.

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Savonnerie (partial view) circa 1840



Early Kazak circa 1820



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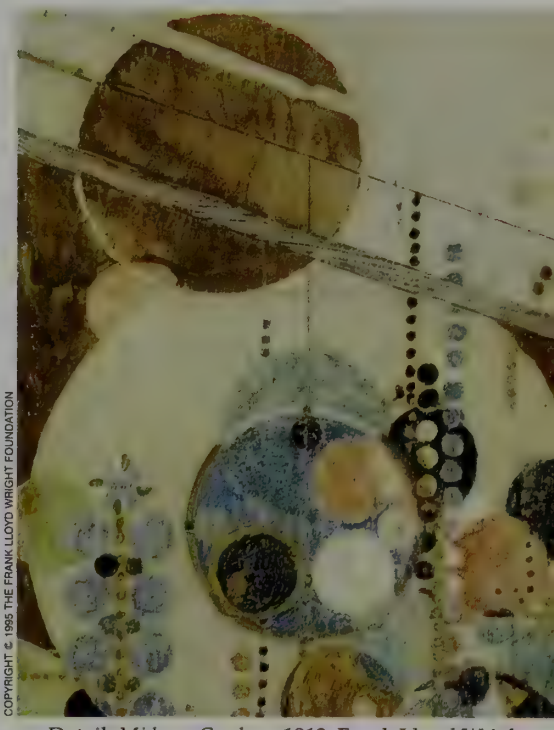
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Detail: *Midway Gardens*, 1913, Frank Lloyd Wright

The AD 100 is our way of recognizing the top one hundred interior designers and architects whose work has appeared in our pages over the past few years. But this special section also serves as a useful reference guide, providing readers with direct access to a wide array of international talents as well as essential information about their firms. Taken as a whole, The AD 100 is a vibrant record of today's most impressive work in design and architecture. It's also a telling indication of the vitality and diversity that can be found in the pages of Architectural Digest every month.





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Architecture



ALAN WEINTRAUB

Ace is neither spare nor cool, neutral nor anonymous. We prefer Soane's London house, Hearst's San Simeon, even Elvis's Graceland, to the latest essays in architectural minimalism, no matter how elegant." Partners David Weingarten and Lucia Howard, who formed Ace Architects fifteen years ago, have kept their firm small by intent. Each project they undertake—a typical year includes five residential commissions—is overseen by one or both of them. "Our houses are colorful and spatially charged. Literal rather than abstract. And, like their owners, fun and idiosyncratic. The design begins with the particular circumstances of the clients and involves their range of interests and enthusiasms. Program, site and budget are paramount concerns, but it's the sometimes eccentric desires of the inhabitants that lead us to create houses that are unlike other places." There are Ace projects in Canada, Mexico and the Far East.



JON RAGEL

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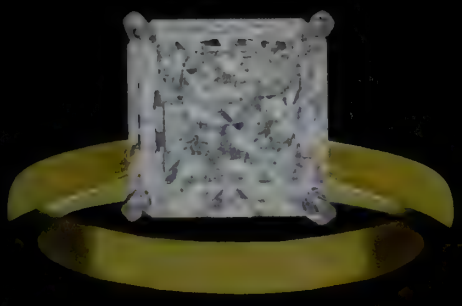
Architecture

In avoiding a repetitiously personalized style and the self-consciousness of signature design, we treat architecture as craft rather than art, as accommodation rather than object," says Marc Appleton. The work of Appleton & Associates is varied—involving traditional, classical, vernacular and contemporary forms—yet consistent in its attention to the appropriate design characteristics, scale and detail for each project and site. About to mark twenty years in practice, the firm began as a small local office and now works nationally and internationally. Appleton oversees all projects, which include six to eight residences a year, and advocates a high degree of client involvement. "Rather than taking one conceptual approach, we use regional precedents as our guides, and we try to realize in each project the presence of the past and the romance of a particular place."



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Architecture



BILLY CUNNINGHAM

The architecture of Arquitectonica, the Miami-based firm headed by Laurinda Spear and Bernardo Fort-Brescia, is characterized by sculptural, graphically vibrant forms and what the principals term "an abstract response to the culture and style of a place." Known for painterly compositions and an intriguing use of colors and materials, Arquitectonica has defined a distinctively exuberant modernism. But, as Spear notes, "What we do best is make spaces that turn the business of everyday life—entering a foyer or using a kitchen—into something of a celebration." Adds Fort-Brescia: "We let the process reveal the solution. Often the result is so logical that it seems as if it could never have been any other way." Spear and Fort-Brescia, who are involved with all projects from inception through completion, oversee a staff of fifty. The seventeen-year-old firm has branch offices in San Francisco, Paris, Hong Kong and Lima, Peru.



DURSTON SAYLOR

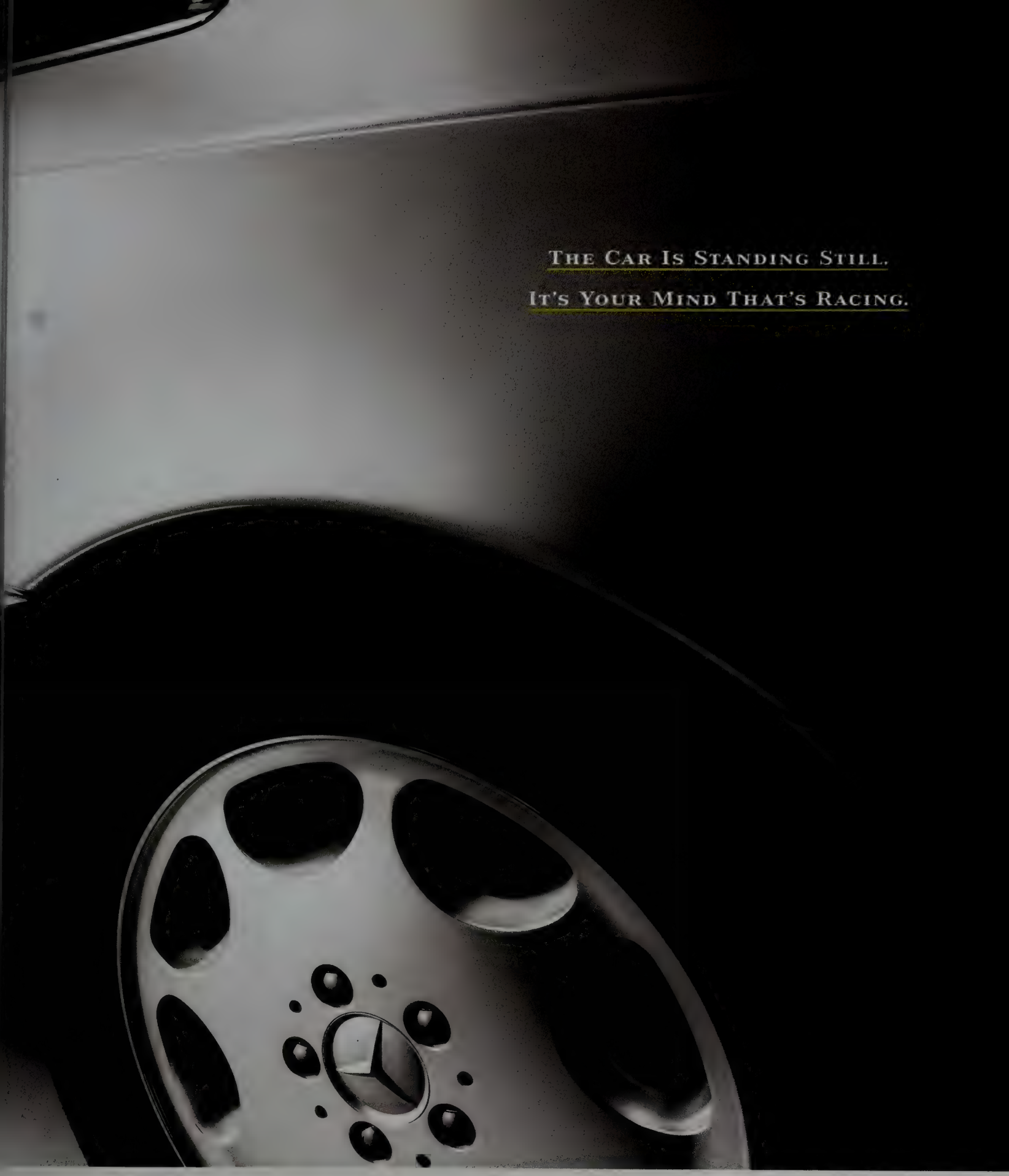
PENNY DRUE BAIRD

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Design

I prefer a space rich in architectural elements rather than furniture. In the United States, spaces are often bland, but crown moldings, wainscoting, door surrounds, tall windows —these elements impart a European feeling," says Penny Drue Baird, who spends summers in France. Her parents collected European fine and decorative art, and their interest rubbed off on their daughter, whose rooms today have a distinctly French and English flavor. Her own residence, a once run-down SoHo loft that Baird transformed into an elegant apartment, is where she first meets with clients. ("They can learn a variety of things about me and see the quality of my work.") Baird doesn't hesitate to jump on a plane to scour shops and flea markets with clients in Europe. "For one couple we bought ninety percent of what they needed in five days. They had nothing. They came from Formica."





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Javier Barba

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Architecture



January 1992

My architecture, which is more stimulated by feeling than by theory, is not so much a style as it is an approach." Javier Barba describes his work as rising from the landscape, with the landscape determining the form and construction of his buildings. "When I take on a new project, I spend a great deal of time at the site. It is not enough to understand its dimensions, its spatial characteristics and its drainage—I need to know how the wind blows over it and how the sun strikes it. I need to become familiar with its views, the morphology of its stones, its dominant colors, its different textures and even its smells." Barba works with "noble materials"—wood, stone, concrete, glass—and dislikes what he calls "structural frivolity and poses." He practices internationally, and his commissions range from private residences to a "bioclimatic" island off the coast of Spain. "Architecture that fails to provoke emotion is not good architecture."



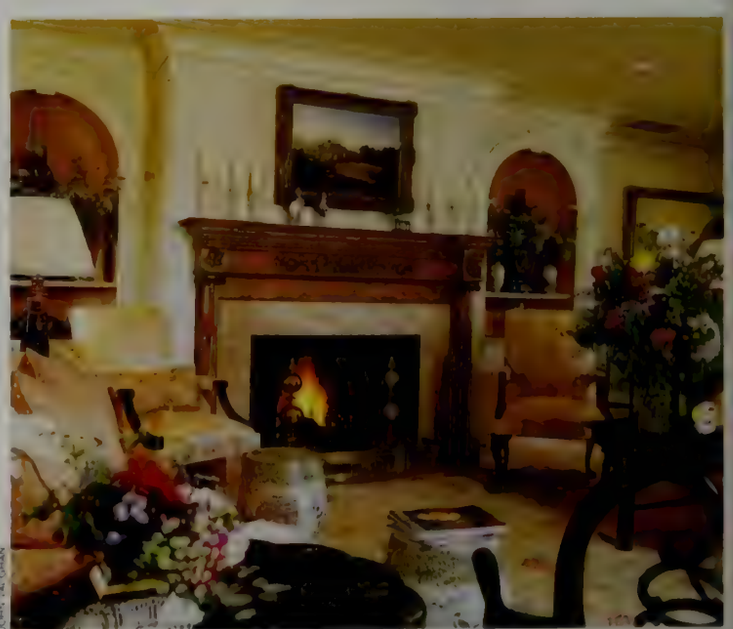
JOHN VAUGHAN

Thomas Bartlett

2151 Main Street
Napa, California 94559
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Fax: 707/259-1242

Design

From swine to wine" is how Thomas Bartlett describes his life in the Napa Valley. Bartlett lived on a ranch in his youth and, quite literally, raised swine until he went away to college to study painting. After a two-year stint with Napa Valley interior designer Elizabeth Carter Green, he set out on his own and built a reputation in the wine-making community, working for such clients as the Mondavis and the Mays. Bartlett's interiors range from lavish to simple, and he has decorated rooms around contemporary art collections as well as eighteenth-century art and antiques. Says Bartlett, who has been in business since 1969, "I look for the timeless quality in things. One client called wanting the same upholstery fabric that I had chosen almost twenty-five years ago. She had raised five children and had the walls painted several times, but the house had had excellent care, and she didn't want to change a thing."



JOHN M. GRAY

May 1991

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Architecture



ROBERT RECK

A firm grounding in architectural traditions is essential to producing a significant structure that sits gracefully on its site," notes Thomas Beeby. Since 1971 the work of Hammond Beeby and Babka has ranged from museums to houses; Beeby usually oversees three or four residential projects at a time. In describing his interest in balancing the "pure construction" of modernism with "picturesque romanticism," Beeby says that his work focuses on "the meaning of form with the increased integration of historical precedent." Whether the style is New Mexico adobe or Louis XVI, he is attentive to the ways in which a house will be understood, used and appreciated. "The key to fine building lies in a meaningful dialogue between client and architect. We're fundamentally interested in how our clients perceive architecture and how they wish their own projects to represent them in the built world."



JIM MCHUGH

Karin Blake

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Fax: 310/456-1093

Design

Karin Blake is a one-woman show, which is why she takes on no more than five new projects a year, most of them close to her home in California. A project for Blake could consist of designing an entire residence, serving as a consultant or helping to build collections of folk art, which is her area of expertise. Blake, who grew up in Bucks County, Pennsylvania, and spent many afternoons mining antiques shops with her mother, says her clients usually want "a very clean early American or English cottage look." She adds, "I'm also hired by people who have modern art collections, because the way I furnish a house doesn't compete with the art. I don't like draperies and rugs, so the art really stands out." Blake buys eighteenth- and nineteenth-century American primitive pieces and unornamented English, Irish and Scottish antiques. She also paints walls pale colors so that the folk art and furniture take center stage.





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Architecture



TONY SOLURI

September 1991

Style is such a bore. It blocks you from arriving at the possibilities of a place. Every one of our buildings is unique because each client and site has a particular character and spirit to develop and celebrate. Realizing the human experience in a building—where the clients want to have breakfast, whether they like sunshine or shade—goes against the whole concept of style." Laurence Booth, in practice since 1966, heads a twenty-person staff. He oversees all residential projects, domestic and international, which average five a year. "We employ the classic principles of grid, composition, proportion and tectonics, but after that I have no idea what will happen. The resolution surprises me as much as it does the client. One of our houses is of exposed concrete and white steel, another is of red stone and black wood. It all depends on how you bring out the fullness of a place, and at that point the house really designs itself."



BILLY CUNNINGHAM

Samuel Botero

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Design

People sometimes tend to be too serious and not romantic enough. I love rooms that have fantasy to them. If somebody loves Egypt, we could do a wonderful Egyptian mural and design things for the furniture and lamps that have a fantasy feeling." Colombian-born, Pratt Institute–educated Samuel Botero creates dramatic backgrounds for furnishings and antiques from different cultures, styles and periods. In a Botero interior, beige parchment squares on the walls and silver tea paper on the ceiling might serve as a backdrop for competing patterns in the upholstery and rugs. "I like surfaces for the eye to fall into, and I like the unexpected—beautiful crafts or primitive art in refined environments." Constants in his work include Neoclassical, Empire, French and Rococo furniture. "I've been told that my work is very European," says Botero, "but it's really my job to make people's dreams come true."



DURSTON SAYLOR

July 1991

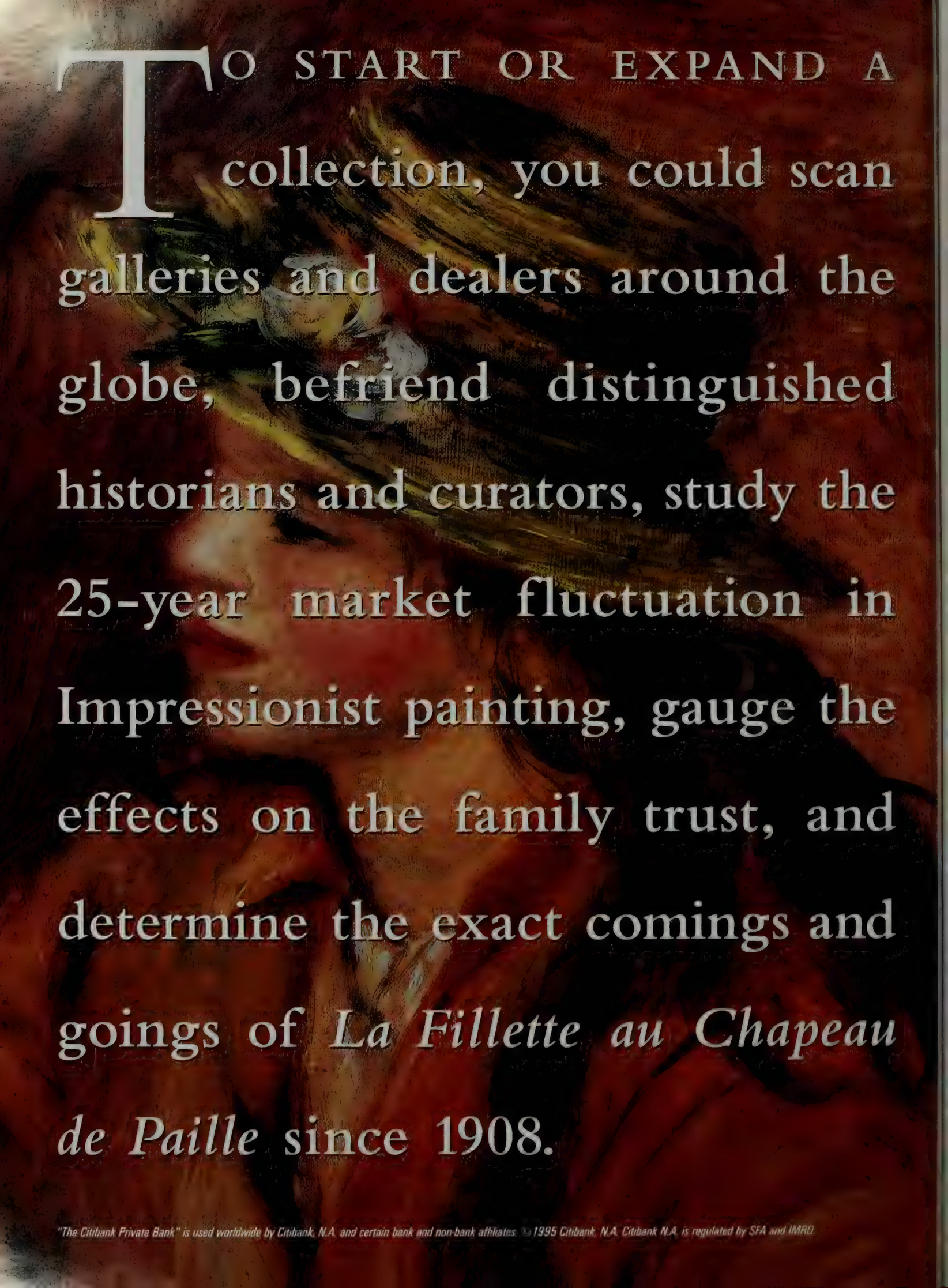
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Design



BILLY CUNNINGHAM

We have a broad repertoire, from high tech/space age to fairly traditional and everything in between. But we're not interested in doing a period piece." Robert Bray (left) and Michael Schaible like nothing better than a bare, pale-toned wall on which light—natural or artificial—casts shadows, and they prefer to add dashes of color with the "transient" elements of an interior, such as sofas and rugs. "Architecture is our number one concern," says Bray, who has a degree in architecture. "Usually we do a lot of alterations to the interior, unless it's a beautiful piece of architecture." He and Schaible, who studied interior design in Italy and Colorado, met at Parsons School of Design and have been in business together for twenty-six years. They are as discriminating in choosing clients as clients are in selecting them. "We interview clients too. Our jobs generally take a minimum of a year, so we have to get along," Bray says.



BILLY CUNNINGHAM

THOMAS BRITT

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Design

Everything that happened in France and England started in Rome. I like things going back to the Roman Empire and from the Renaissance to the most wonderful contemporary thing of the moment, and I like to mix them." But Thomas Britt never strays from what is appropriate for the site and style of a residence. During his thirty-six-year career as an interior designer, the Parsons School of Design graduate has decorated Colonial farmhouses, Palm Beach vacation homes, Georgian-style mansions in his native Missouri and all kinds of New York apartments—from traditional to contemporary. Britt's own taste runs toward Neoclassicism and the architecture of Palladio. "I don't like most of the architecture put up all over the country after the seventies. I like really large scale, large in juxtaposition with small things," he says, adding, "I like light whites and dark rich colors—I'm not a paisley person."



ROBERT THIEN



VERSACE

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Bromley Caldari

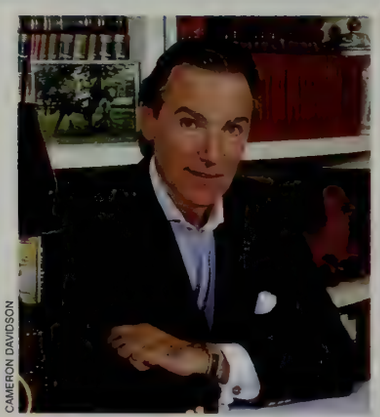
242 West Twenty-seventh Street
New York, New York 10001
Telephone: 212/620-4250
Fax: 212/620-4502

Architecture



ELLIOTT KAUFMAN

The Bromley Caldari approach to a design is three-tiered, say partners Scott Bromley (left) and Jerry Caldari. After the pragmatic—program, space analysis, context—and the application of technology and systems, "the third level is the ethereal. Here, we use light and space to engender feelings of expansiveness, intimacy and serenity, and we infuse the building with spirit." Bromley has been in practice since 1964 and once served as head of design for the office of Philip Johnson. Caldari joined his former associate to found Bromley Caldari in 1991. While commercial projects range from a twelve-suite luxury hotel in Russia to an art gallery in New York's SoHo district, residential and interiors work—representing an average of twelve commissions a year—is at the heart of the firm. "We dislike the creation of new 'old' buildings and applied pastiche. Characterized by strong geometries, our work has its roots in modernism and its branches in humanism."



CAMERON DAVIDSON

Anthony P. Browne

1825 T Street N.W., Suite 101
Washington, D.C. 20009
Telephone: 202/333-1903
Fax: 202/333-3884

Design

People expect a truly English look from me because I'm English. I'm asked to do a lot of grand houses. Unfortunately, most grand houses are used only at weddings and funerals. I seem to be able to make them into homes that are both comfortable and impressive." Anthony Browne likes to work with a client's antiques and within existing spaces—"I don't want to walk into a house and say, 'That wall has to go.' " He is "strong on color" and pays great attention to painting ceilings. "Clients have to be very brave with me," says Browne, who started his career designing the windows of a Christian Dior shop in London and has decorated everything from Georgetown manses to horse farms in Kentucky. "I don't mind cheating. I might take a mirror the client bought at a department store, strip it, wash it down and refinish it, and it will look like forty thousand dollars."



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BILLY CUNNINGHAM

Mario Buatta

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New York, New York 10021
Telephone: 212/988-6811
Fax: 212/861-9321

Design



BILLY CUNNINGHAM

May 1992

Though he studied architecture at Cooper Union, attended Parsons School of Design in Europe and received his early training at Elisabeth Draper, Inc., Mario Buatta says he got his first lessons about interior design from an aunt who lived on Staten Island and her decorator from W. & J. Sloane. "I was fascinated by her house. She had wonderful English chinoiserie and chintzes." The chintzes left a strong impression on Buatta, who is renowned for his generous use of them in his interior design jobs and in his fabric collections. Buatta calls his style a variation on the English country house: "colorful, comfortable rooms that look as though they've always been that way." Although he worked on Blair House in Washington, D.C., and the Winterthur Museum, Buatta loathes museum settings. "I used to call my family's living room the dead room. You couldn't walk on the carpet or sit on the furniture."



Diane Burn Bertuzzi

Studio Dac
Viale Tiziano 80
00196 Rome, Italy
Telephone: 39-6-6880-5794 Fax: 39-6-333-6145

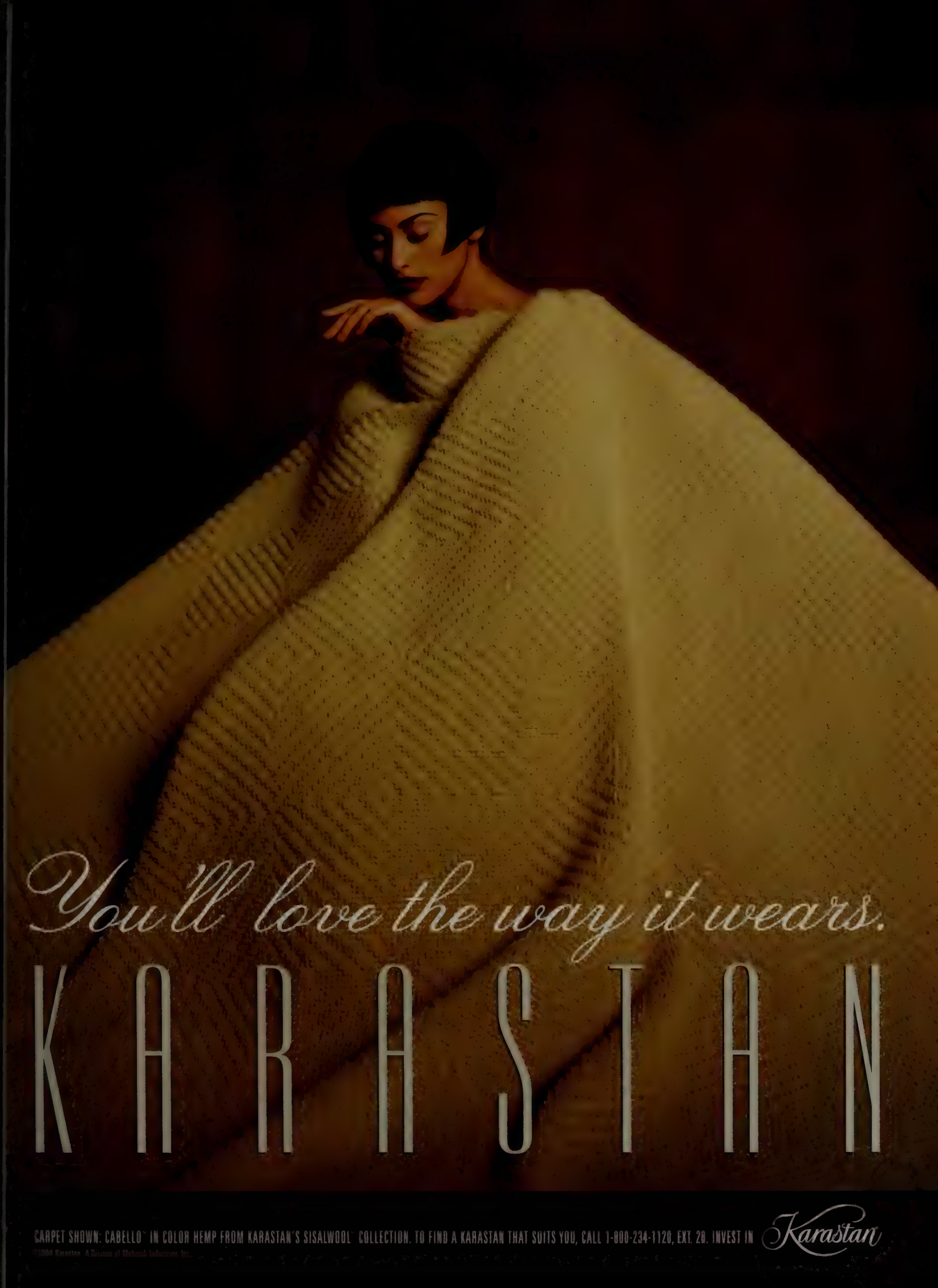
Design

For Diane Burn Bertuzzi, who recently married and moved to Italy, an interior begins and ends with romance. "My projects have always been characterized as elegantly romantic havens full of fantasy and beauty that take one out of the harsh realities of our contemporary world," says Burn Bertuzzi, who maintains "a reverence for an eighteenth-century traditional or classical European style." She focuses on the architectural elements and wall finishes, such as boiserie, trompe l'oeil and frescoes, to create an atmosphere and complements it with eighteenth- and early-nineteenth-century French furniture. In her interiors, soft light emanates from candlesticks, table lamps or sconces; draperies fall to the floor in rich pools; and beds are veiled in fabric. Over the past twenty years she has restored residences in Europe and the United States, and she is now transforming an eighteenth-century stable into a villa.



DURSTON SAYLOR

March 1995



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MARINA FAUST

FRANÇOIS CATROUX

20 rue du Faubourg St.-Honoré
75008 Paris
France
Telephone: 33-1-42-66-69-25 Fax: 33-1-42-66-32-86

Design



MARINA FAUST

December 1993

I like to mix antiques in a rather modern architectural setting," says François Catroux, who is based in Paris. While he obliges steady clients with interiors of their choice—from eighteenth-century English to Art Déco—Catroux reveres the twentieth century and cites influences from the Bauhaus and Wiener Werkstätte to the design of the forties and fifties. The Algerian-born Catroux, who has been decorating since 1967, is adept at distributing space, using bookcases, tables, pieces of art and partial walls to divide rooms. For clients who have just begun collecting, he recommends spending less on sofas, carpets and draperies and buying fine art and antiques instead. Planning is of paramount importance to Catroux, who is known for, as he says, "rebuilding apartments that are a wreck—redoing the spaces and restoring the architecture." He has worked all over the world, from Europe to New York to Colombia.



DANIEL AUBRY

CLODAGH

365 First Avenue
New York, New York 10010
Telephone: 212/673-9202
Fax: 212/614-9125

Design

I feel you have to experience a room with your eyes closed. What do the footsteps sound like in this room? What does the room smell like? I'll flame stone so that it's more velvety to the touch." To Clodagh, a design is complete only if it involves all of the senses. What that translates to on a practical level is low-maintenance materials such as plaster, concrete, stone and wood, and no clutter. "I don't like bright, shiny surfaces and rooms so full of furniture that I feel I'm going to knock something over." Clodagh began her career as a fashion designer in her native Ireland. Moving to Spain, she shifted to architectural and interior design and relocated her business to New York in 1983. In recent years Clodagh has been exploring landscape architecture, and she designs lighting, furniture and textiles. She's a consultant as well, charging by the hour to review a client's plans, prepare a layout, suggest materials and visit the site.



DANIEL AUBRY

March 1995



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Design



TONY SOLURI

A completely modern Colefax and Fowler interior with Mies van der Rohe furniture and not a speck of chintz? Meet the Colefax and Fowler of the 1990s. "If Sibyl Colefax and John Fowler were alive today, they might be fascinated to know that not only is the firm working internationally, but we've got assignments as diverse as factories, yachts, hotels and private houses," says Wendy Nicholls, a director of the sixty-one-year-old English decorating firm that made its name on an understated interpretation of English country style. "We've kept the same precept, which is suitability to the client's house and life. But some things you think of as Colefax and Fowler simply won't work everywhere. For example, you can't do chintz in a jet." The firm now has ten decorators (including Nicholls, left, Pierre Serrurier and Imogen Taylor, Fowler's longtime assistant), who each direct his or her own team.



JIM MCHUGH

John Cottrell

9200 Sunset Boulevard, Suite 540
Los Angeles, California 90069
Telephone: 310/247-1355
Fax: 310/247-1358

Design

I get involved from the ground up and help people design entire environments," says John Cottrell, whose recent focus has been assisting clients who are building new houses in the United States. Having been an interior designer for more than thirty-five years, Cottrell feels he can visualize a house and find the right architect to build it. "It's all about proportions. A client in Santa Barbara said, 'I don't want big rooms. I love cozy, New England homes with board floors, beams and American furniture.' You start to see certain spaces and elements—a dining room with shell-topped niches in the corners and maybe a big bay window and French doors." In an era when budgets can be tight, Cottrell tries to incorporate the residents' existing belongings into an interior, saving money for antiques. Early American and painted French pieces—as long as they are made of light-colored fruitwoods—are favorites.





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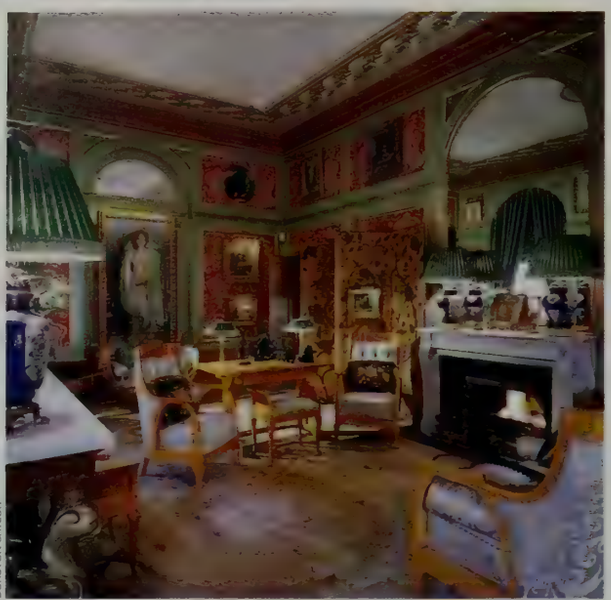


MARINA FAUST

Robert Denning

111 East Fifty-sixth Street
New York, New York 10022
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Fax: 212/838-7801

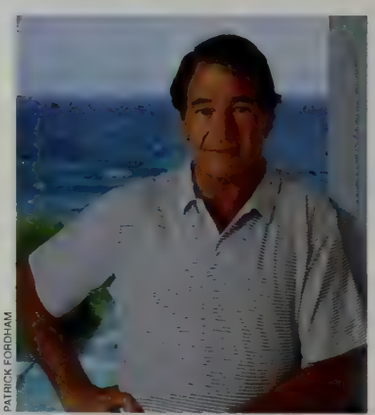
Design



DURSTON SAYLOR

September 1994

Overdone" is how Robert Denning characterizes his interiors. He began his career with his late partner, Vincent Fourcade, in 1960. In Denning's ideal room, the walls would wear a dark green damask, an Aubusson would cover the floor, large sofas would be accented with slipper chairs, and he would "find a chintz that will sit still on the rug." Taffeta draperies would frame lace window shades, and a profusion of candlesticks and lamps would light up the room. "If clients don't like green, pink or blue, they learn to," Denning says. He gravitates toward Louis XVI, Régence, Empire and Directoire. "I am revolted by truly modernistic chairs. French Art Déco has become a cliché in America." Moving the walls is part of Denning's game plan in most New York interiors. "Every bedroom is too big, every bath too small. With three feet less bedroom, you can have a bath with a chair and an ottoman in it."



PATRICK FORDHAM

Jack Diamond

A. J. Diamond, Donald Schmitt and Company
2 Berkeley Street
Toronto, Canada M5A 2W3
Telephone: 416/862-8800 Fax: 416/862-5508

Architecture

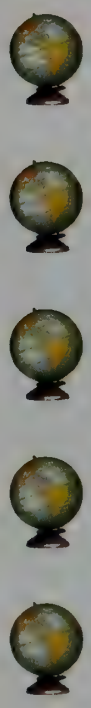
Our approach to architecture is, in a word, inclusive. The more factors that we consider, the more likely it is that the design will be successful. Our ultimate goal is the clients' satisfaction and delight, and we look at everything with their needs and circumstances in mind." Jack Diamond's sense of how quality of life is affected by design is as evident in the graceful monumentality of his new city hall complex in Jerusalem as it is in his praise of light: "The way in which you illuminate a room—the small pleasure of being able to have a shower or breakfast with morning light—can transform the day." The Toronto-based Diamond, who was made an honorary fellow of the American Institute of Architects, heads his twenty-year-old firm with partner Donald Schmitt. The work of the office ranges widely in type and scale, and in locale—from Canada and the United States to Europe, the Middle East, the West Indies and China.



TIM GRIFFITH

August 1994

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Diamond & Baratta

270 Lafayette Street
New York, New York 10012
Telephone: 212/966-8892
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Design



SCOTT FRANCES/ESTO

November 1994

We think of ourselves as colorists," say William Diamond and Anthony Baratta, who were both art majors in college. "One of our styles that's really successful is playful, fresh and very colorful. We've done it with different backgrounds—a turn-of-the-century American seaside house, an American country house with eighteenth- and nineteenth-century details, and even some formal French and English projects." While many designers talk about creating eclectic interiors, Diamond (right) and Baratta think "throwing everything together is dreadful"; they want things to be historically accurate. "If we're doing a French château, we like it to have a certain reality. We really study. We have a huge library." The pair, partners since 1981, work in tandem, but Baratta's strength is in the architectural aspects of an interior, while Diamond has a strong hand in the decoration.



FELICIANO

Melvin Dwork

196 Avenue of the Americas
New York, New York 10013
Telephone: 212/966-9600
Fax: 212/966-9636

Design

I like early pieces of furniture—sixteenth and seventeenth century—from any country. They work well with simple backgrounds and become focal points. They're artistic in and of themselves." But before Melvin Dwork gets to the furnishings, he has several conferences with the clients about their lifestyle. "Do they spend a lot of time at home? How do they like to entertain? Are children part of their lives? Then I have to relate that to the space and come up with concepts to draw out the project." It's only after he prepares floor plans and reviews them with the clients that Dwork thinks about furniture and fabrics. Reconfiguring spaces and moving walls appeals to him. "I hate dumpy rooms. If the ceiling is low, I balance it by taking the doors to the ceiling. That gives the illusion of more space." Dwork favors uncluttered walls, but for clients with art collections, "furniture should take second place."



FELICIANO

November 1993

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MARY E. NICHOLS

Steven Ehrlich

2210 Colorado Avenue
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Telephone: 310/828-6700
Fax: 310/828-7710

Architecture



MARY E. NICHOLS

As a modernist and from my years of studying and working in Africa and Asia, I fuse the traditions of the International Style with an anthropologist's understanding of culture. My work is about the vitality of vernacular forms and spaces, the richness of texture and materials, and the generosity of spatial arrangements. I deliberately peel away complexities to create simple and pure yet bold compositions that speak of the people who inhabit them." Steven Ehrlich's ten-person firm is typically involved with six residential projects at different phases of design and construction, and he personally oversees each one. "The fundamental issues that need to be addressed—the light, the form, the circulation, the kinesthetic experience and the relationship between indoor and outdoor—vary with every project. I tackle each situation with an open mind, and I see an obligation to the client to continually renew and not just repeat myself."



CHRISTOPHER SAYLOR

1100 Architect

435 Hudson Street
New York, New York 10014
Telephone: 212/645-1011
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Architecture

Our architecture bridges the gap between literalness and abstraction, creating a connection between the two realms. This connection is subtle and sentient, like Brice Marden's color built up on a canvas." David Piscuskas (left) and Juergen Riehm began the firm 1100 Architect in 1983. International commercial projects by 1100 include retail stores, corporate offices, art galleries, a recording studio and a theater. Residential work has also been a primary component of their practice. "We use materials and forms in an honest manner, in search of the clearest path to an expression that celebrates the human condition. A house speaks intimately about people, their lives, what they feel good about, what scared them in the past; it ought to speak calmly as well, free of historical quotations. Memory is different from history and exists between the literal and the abstract. For us, architecture is about exploring that existence."



MICHAEL MORAN



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Joseph Esherick

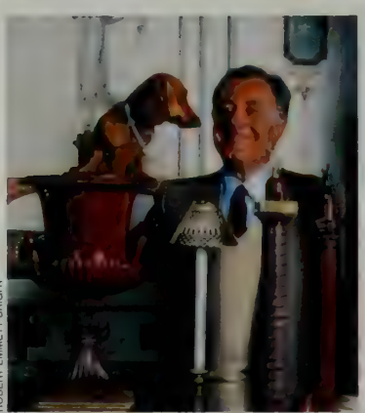
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Architecture



RUSSELL ABRAHAM

Because the architect is working with actual people, designing a house leads to realities beyond purely formal intentions. Unlike in much architectural design, especially public or development work, the user is not imagined or removed but rather real and there, a participant at one's shoulder." Joseph Esherick began his practice in 1946. Noted for its sensitivity to the landscape, the domestic and international work of Esherick Homsey Dodge and Davis has had a particular influence on environmentally conscious architecture. Among the fifty-nine-member firm's best-known projects are three on the California coast: Sea Ranch, the Monterey Bay Aquarium and the Cannery in San Francisco. For Esherick, the 1989 recipient of the American Institute of Architects' Gold Medal, residential commissions remain a favorite: "In the individually designed house, the presence of the client gives the process an inescapable immediacy."



ROBERT EMMETT BRIGHT

Toni Facella Sensi

Via Bocca di Leone 25
00187 Rome
Italy
Telephone: 39-6-679-0075 Fax: 39-6-678-6719

Design

My work is inspired by the modern age but always with a look toward the past. Based on symmetrical elements, my designs draw out the axes and proportions of classical architecture." Toni Facella Sensi studied architecture at the University of Rome and interior architecture at Göteborg University in Sweden. He opened his studio in Rome in 1965; residences, retail establishments and hotels throughout Europe and the Americas make up his portfolio. Because he personally oversees each project, Facella Sensi accepts only a few commissions a year. A permanent staff of five aids in the execution of his designs. "I hate everything that is vulgar and pretentious and too much. I consider two principles important in my work: The decoration should not reveal the intervention of the interior decorator, and the decoration should still be viable after ten years."




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Architecture



RICHARD A. STONER

April 1995

I interpret good design in the traditional Palladian sense as an accomplishment of firmness, commodity and delight," says Frederick Fisher of his approach to architecture. "Firmness is rational or expressive structure economically resolved and constructed, while commodity applies to the particular functions and general patterns of inhabitation. Delight is the expression of the building, its beauty, meaning and sublimity." Fisher's seventeen-year-old, ten-person firm practices internationally. Aside from commercial, institutional, multiple-family housing and planning projects, the office is normally working on three residences, with Fisher overseeing each one. "My houses are 'compound buildings'—rendered in different layers and substances, perceived as past and present, permanent and transient. I think of dwelling as an active, ongoing exchange between the dweller and the house, not as a passive occupation of space."



LARRY DALE GORDON

Linda Garland

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Ubud 80571, Bali
Indonesia
Telephone: 62-361-974-027 Fax: 62-361-974-029

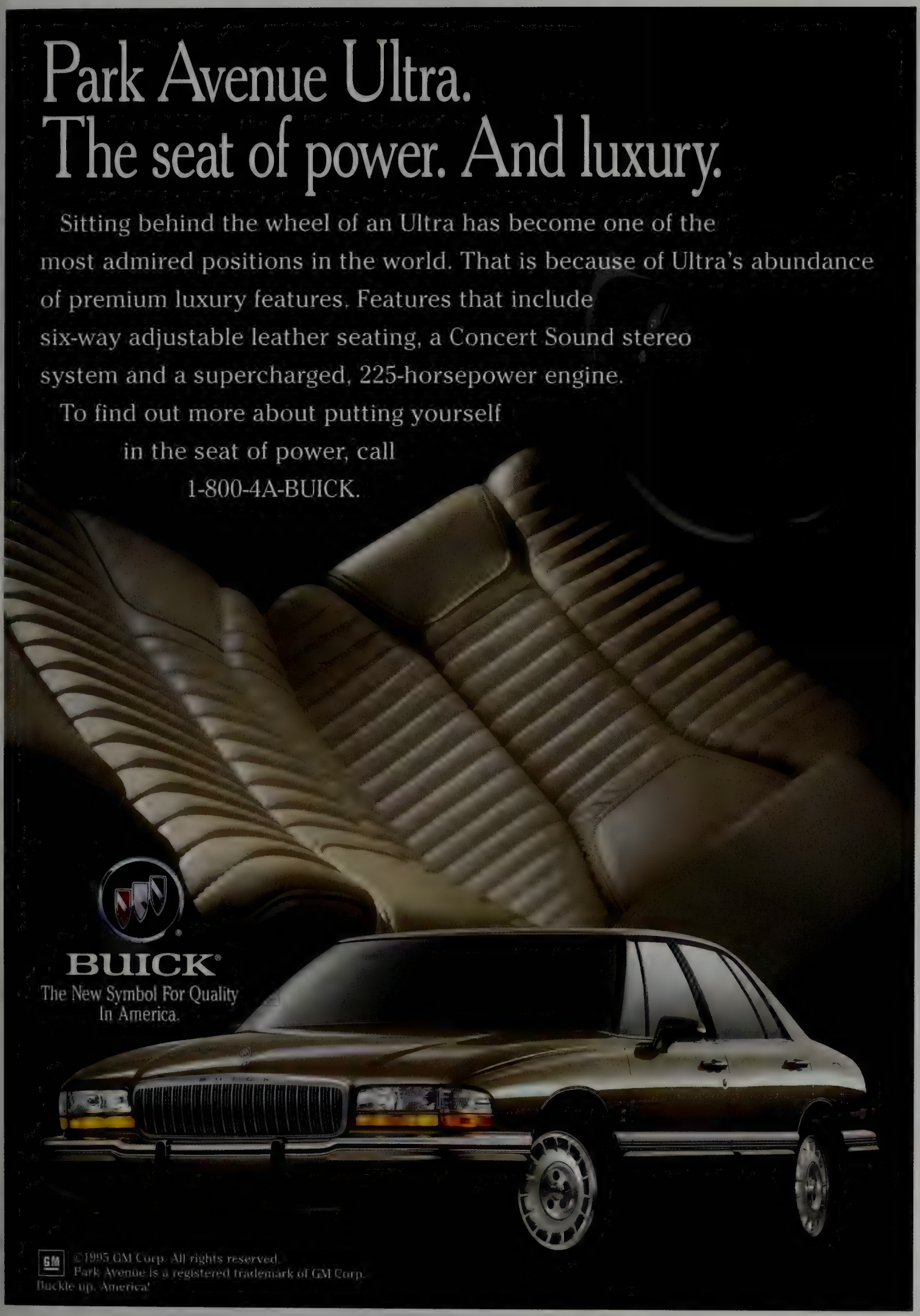
Design

What I do is really about the art of living, as opposed to interior decorating," says Linda Garland, who was brought up in an Irish castle and, after wandering around the world for a number of years, settled in Bali in 1976. "I try to use elements that are living, like candlelight, flowers and air. A house has a different spirit when it has life forces." Her theme is tropical houses (Garland says she won't work in Europe anymore), and her pet project is the Environmental Bamboo Foundation, which promotes the use of bamboo as an alternative to wood in furniture and architecture. She accepts only two residential commissions a year because of the amount of detail that goes into each project. Most of the people for whom Garland works (David Bowie, among them) have an initial meeting with her and then don't see her again until a year or two later when the residence is finished.



LARRY DALE GORDON

September 1994


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Frank O. Gehry

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Architecture



GRANT MUDFORD

Although a building is by definition a sculpture, a three-dimensional object, the reality of process means that I deal with the traditional concerns of all architects. Where I differ is in procedure. I work very intuitively—using models, trying forms, looking. Clients often ask me to describe where I'm going; I can give them an idea of the trajectory of the design and explain my thinking and choices, but only to a point." Frank Gehry, in private practice since 1962, is the design principal for each project his seventy-person firm undertakes—including residential, where he values "intense relationships" with his clients. The architect's own 1978 house, with its explosion of shapes and improbable application of materials, sealed his international reputation as a polemicist, leading to commissions as diverse as social housing in Frankfurt, the American Center in Paris and the Guggenheim Museum in Bilbao, Spain. In 1989 he was awarded the Pritzker Architecture Prize.



NORMAN MCGRATH

Peter L. Gluck

19 Union Square West
New York, New York 10003
Telephone: 212/255-1876
Fax: 212/633-0144

Architecture

Peter Gluck describes his firm's design process as twofold. "First, we resolve any opposing forces: community issues conflicting with individual tastes; budget requirements limiting programmatic and aesthetic desires; stylistic and conceptual consistency standing in the way of a specific solution." Beyond that, "We create an architectural form that works in the context of our clients' personalities and the broader historical references of the site." Residential commissions, domestic and international, make up half of the work of the twenty-five-year-old office of Peter L. Gluck and Partners. The firm is "intimately involved in the construction" of its designs, which, while incorporating traditional elements, exist within the constructs of modernism. "Because they are tailored to the needs of the clients, our buildings often do not resemble one another. We don't make a product that we sell but rather an architecture based on a consistent set of principles."



CARL A. BRIDGE

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Selection



Alexander Gorlin

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Architecture



PETER AARONESTO

I wish to create a timeless architecture that unlocks the deepest dreams and memories to make spaces of mystery and sensuality. Like that of the Bauhaus, my range is from spoons to cities." Called, variously, a modernist, a classicist and a romantic, Alexander Gorlin maintains that space, light and landscape ("the outside is always an extension of the inside") are the themes in his architecture and that his designs are unique to the client and the site. He personally oversees all projects taken on by his firm (both domestic and international), which accepts an average of five residences a year. "Details are the key to a house of quality, and I am obsessed with them. The detailing is a microcosm of the larger architectural concept. It should all fit together like a fine watch; the materials should combine in a manner that preserves their integrity and highlights their physicality. Essential to the experience of architecture is the sense of touch."



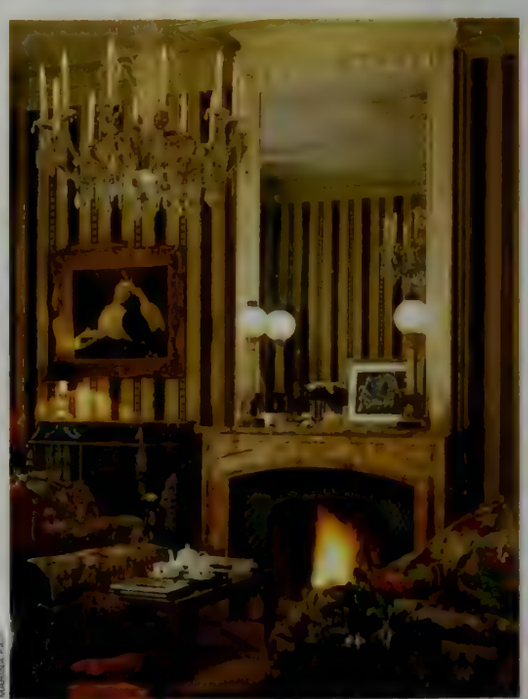
MARINA FAUST

Jacques Grange

118 rue du Faubourg St.-Honoré
75008 Paris
France
Telephone: 33-1-47-42-47-34 Fax: 33-1-42-66-24-17

Design

I'm like a chameleon—I work in different countries, and I adapt my work to each one," says Jacques Grange, who in one week may find himself traveling from Paris to Portugal and on to Morocco. "I can play modern or classical, but I reinterpret the past, I don't reconstitute it. My modern way is quiet, pure and styleless; its inspirations are classic proportions, volumes and materials." True to his word, Grange works within the confines of the task at hand. In a narrow *hôtel particulier*, he emphasized a Middle European Orientalism to give the small rooms an impression of grandeur. In a modern house in Greece, Grange let the architecture dictate, using contemporary furniture with Neoclassical antiques. Grange says that he's interested in "combining elements from different civilizations and creating a strange confrontation of styles, maybe mixing African and Art Déco with a touch of Islamic tiles."



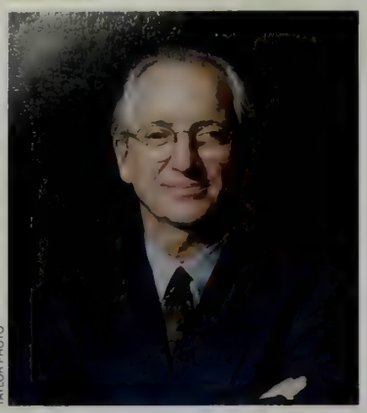
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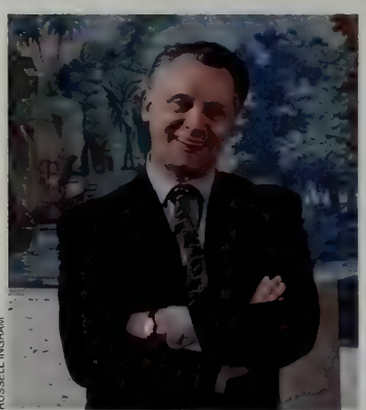
Architecture



NORMAN MCGRATH

May 1987

The idea of character is central to my architecture. The character of a building is part storytelling, part memory, part nostalgia, part symbol—in short, the personality of the place and what gives us our sense of identity within it. For a house, the development of character comes from notions of domesticity and how a client and objects would occupy the spaces." Michael Graves, whose modern interpretation of classicism has been a seminal force in architecture since he began practicing in 1964, says that landscape also embodies character. "A house I designed in the Napa Valley responds to that area's almost Italian quality of light, whereas I drew specifically from local building traditions and materials for beach-front houses in California and New York." He is "involved with every stage of every project," even when the work is done abroad. In addition to architecture, his seventy-person firm creates furniture, fixtures and textiles.



RUSSELL INGRAM

Bruce Gregga

1203 North State Parkway
Chicago, Illinois 60610
Telephone: 312/787-0017
Fax: 312/787-5108

Design

Bruce Gregga has been doing more shopping in auction catalogues than in shops in recent years. "More of our people have become collectors. We're buying things with a history," Gregga says. "When we do a house or an apartment, we mix Chinese, Déco, English, Regency, French, Italian, primitive." His aim is to create "an overall peace and calm for my clients," he says. "When they close the door, this is the place they have privacy and things they enjoy." Gregga's staff often has to convince clients that what they want may not look right. "But I'm a Capricorn, and we generally get our way. We never tell them they're wrong; we try it another way." Gregga, who opened his firm in 1970, is adding a new dimension to his office, assigning design assistants to longtime clients' children who are starting out on their own. "Young and young work well together. Sometimes young and old don't see eye to eye."



February 19



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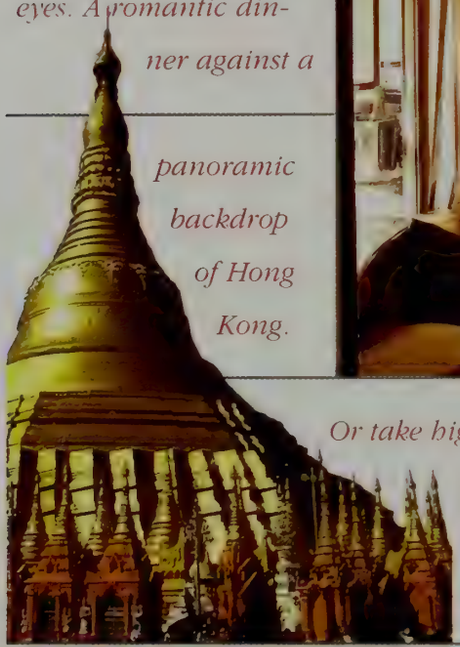
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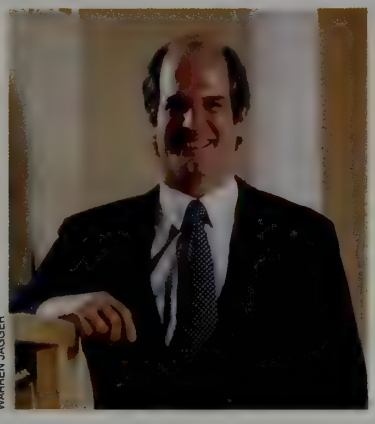
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Architecture



WARREN JAGGER

The term 'situationist design' has been applied to our work, and it fits," says Graham Gund. "We abhor rigidity and oppressiveness and the random use of style without meaningful connection to context, site or use. Because our buildings are informed from the inside out by function and from the outside in by context, our vocabulary of forms is inspired by the particular project. However, we balance the responsibility the building has to context and function with its responsibility to itself, achieving the sublime and romantic by breaking some of our own rules and by inserting elements of fancy." Since its inception in 1971, Graham Gund Architects has become best known for its arts and educational facilities. The fifty-person firm usually takes on one residence a year, with Gund overseeing the design. "While we understand that society requires order, structure and weight in its architecture, we stretch and mold the parameters to also incorporate a bow to the human spirit."



TOM SELLERS

August 1991

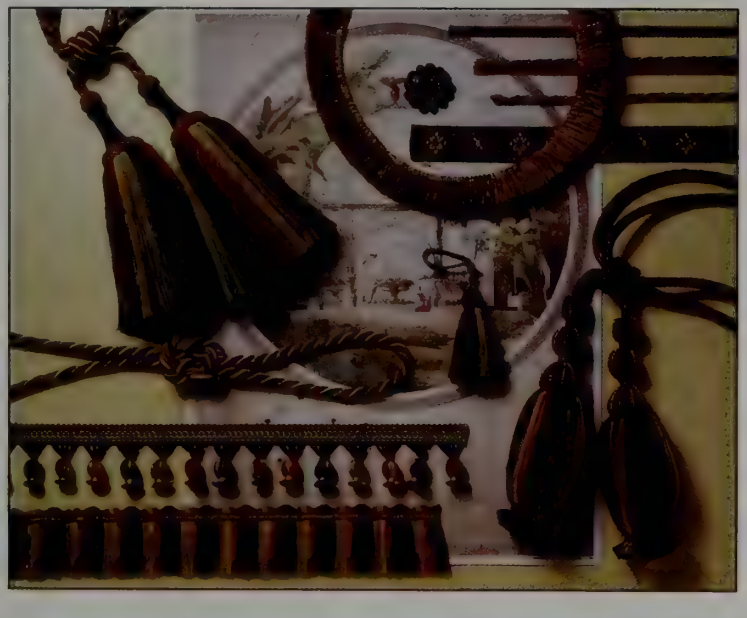


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Architecture



STEVEN BROOKE

May 1990

The history of architecture is a continuous exchange between old and new that is more profoundly enriched through dialogue and intervention than through imitation or replication. Our designs articulate this ideal through collage and the idea of the incomplete, engendering a sense of speculation and of provocation." Charles Gwathmey (left) and Robert Siegel formed their practice in 1970. The work of the sixty-five-member firm ranges from institutional to residential; recent projects include the Guggenheim Museum addition and a modernist villa outside Zurich. In 1982 Gwathmey Siegel & Associates received the American Institute of Architects' Architecture Firm Award. "We cite Louis Kahn: 'The only way you can build, the only way you can get the building into being, is through the measurable. But, in the end, when the building becomes part of the living, it evolves unmeasurable qualities, and the spirit of its existence takes over.' "



DURSTON SAYLOR

Victoria Hagan

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Design

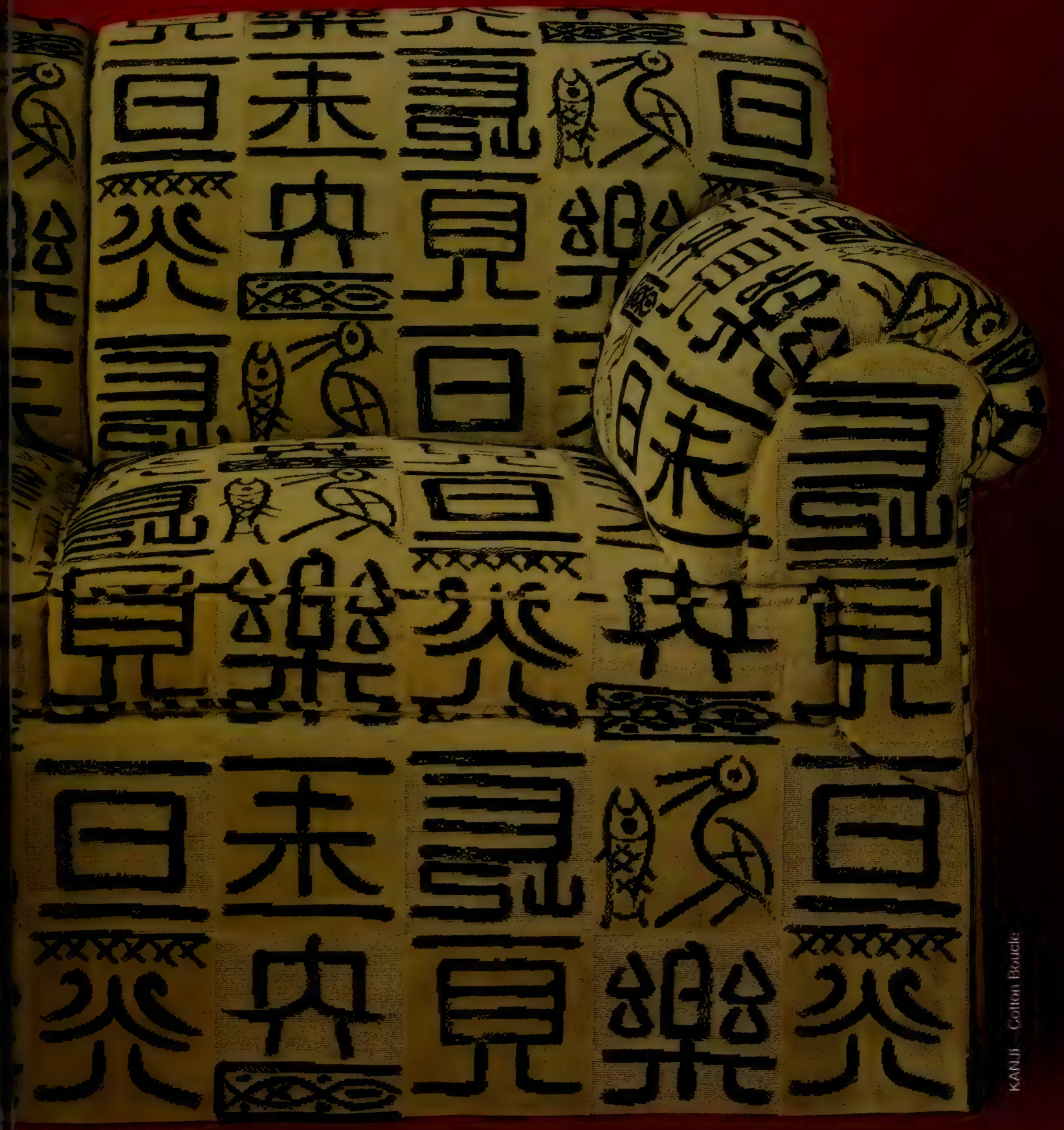
The first thing Victoria Hagan does when she visits the residence of a prospective client is walk to the windows and look at the landscape. "I want the interior to relate to the area. I want to bring the outside in." For a Greenwich house with views of Long Island Sound, she commissioned murals with a nautical theme. In a Utah ski lodge, she selected a warm palette of reds and greens. For a client who loves nature and the ocean, she designed a modernist interior that incorporated stones and woods. Hagan graduated from Parsons School of Design in 1984 and, after working with the late Simone Feldman, set up her own firm in 1992. She likes to combine period furnishings with contemporary pieces for a "timeless and understated but elegant" look. She's not wedded to any particular era and shops at both traditional antiques sources and flea markets. "I choose pieces that have good bones and add presence to the room."



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Design



CARLOS DOMENECH

Whether it's the White House, Blair House or a private house, Mark Hampton is a hands-on decorator. "In New York I visit job sites almost every day. It's impossible to make decisions on many finishing details unless you're there," says Hampton, who worked with David Hicks, Sister Parish and McMillen before setting out on his own in 1976. "I try not to work out of the country, for reasons of control and convenience. I have tremendous craftsmen in New York." Although Hampton has been involved in the restoration of important period interiors, he doesn't care for "overly done period rooms" in private homes. And while he admires the eighteenth-century Anglo-American style, he also appreciates the early nineteenth century, from Regency to William IV and early Victorian, because "that period has a warm, livable aspect that some more refined eighteenth-century rooms don't."



CHRISTOPHER LOVI

Hardy Holzman Pfeiffer

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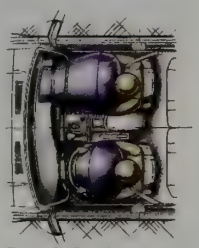
Architecture

The creation of memorable spaces" is, say its three principals, the basic goal of Hardy Holzman Pfeiffer Associates. "Our designs are, simultaneously, an expression of our personal vision and a response to the specifics of place and time. Each represents an architectural idea, but no one project represents our single ideal. Rather, it is the range of approaches that distinguishes our work." Hugh Hardy, Malcolm Holzman (standing) and Norman Pfeiffer (left) began their practice in 1967. While the majority of their commissions have been civic, commercial and institutional in nature, one residence—in every case overseen by a principal—is normally completed each year. HHPA views interiors as an integral part of any project; interior designers are part of the staff. "The inability of our firm to be identified with a certain look or style may mean that we're difficult to categorize, but it permits us to explore design with the greatest possible creativity."



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BILLY CUNNINGHAM

KITTY HAWKS

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Design



BILLY CUNNINGHAM

Kitty Hawks started out in the film industry, took a detour to attend UCLA's School of Architecture and Urban Planning and, loosely speaking, is back in the movie business. Now the former story editor and literary agent has decorated the homes and offices of film industry executives, including Mike Nichols. Hawks, who accepts no more than three commissions a year, begins with any necessary architectural changes, then devises a furniture plan and gets down to her favorite part of the job: selecting the rugs and fabrics. "They determine the character of a place," she says. Hawks prefers natural fabrics that haven't been dyed and stays away from bright or primary colors ("I like rooms that make you calm"). Her tastes in antiques range widely, from Oriental to modern, from Swedish to Austrian and German Biedermeier, and from Regency to 1930s and 1940s French and American furniture.



JIM MCHUGH

HENDRIX/ALLARDYCE

335 North La Cienega Boulevard
Los Angeles, California 90048
Telephone: 213/654-2222
Fax: 310/657-6130

Design

Illya Hendrix and Thomas Allardyce's average residential commission is anywhere from 20,000 to 50,000 square feet. "We're very comfortable with that scale," says Allardyce (left). The two have been partners since 1978, and their most recent projects include a vast Egyptian/Moroccan–style residence and three French-style houses. Using an extensive library (Hendrix and Allardyce have collected thousands of old books on the decorative arts and architecture), they show the client a number of approaches to a project, from very historical to more modern interpretations that maintain a classical style. "I love the classical orders of architecture. I don't like to deviate from correct proportions and balance," says Allardyce. "The level of detail depends on the client, who may choose the simplest and most elegant interior or choose one embellished with plaster moldings, mosaic tiles or exotic woods."



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Design



CAROL FATTA

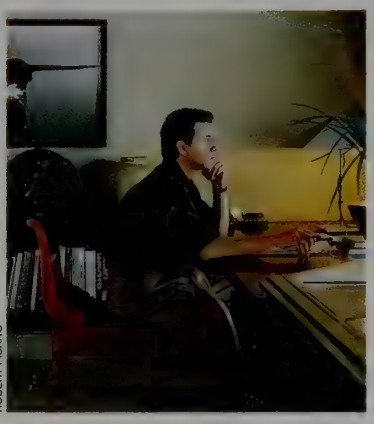
Fresh out of Parsons School of Design, William Hodgins landed a job with the Parish-Hadley decorating firm, where he worked for six years before setting out on his own in 1969. "Mrs. Parish told me I wasn't going to make it because I don't go out and socialize. She was great at entertaining her clients. I'm sort of a hermit." Years later, Hodgins is based in Boston, juggling projects that take him to places as distant as Saudi Arabia. But wherever he works, his interiors all have "a sense of air, space and openness—without the furniture seeming to float away." Light colors prevail, whether on the walls, floors or upholstery: "I wouldn't be happy doing elaborately patterned sofas." Hodgins makes good use of existing furniture, which he often transforms. In his hands a client's dark Chippendale-style chair or a carved British colonial table found in an attic turns into something completely new with a coat of ivory paint.



TERRY HUNZIKER

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Seattle, Washington 98104
Telephone: 206/467-1144
Fax: 206/467-7061

Design



ROBERT PISANO

I enjoy modern things. I'm not using antiques in my work as much as I used to," says Terry Hunziker. "I've always been interested in simple sculptural forms. Furniture in a room should look like groupings of shapes rather than pieces with a lot of detail." Hunziker usually designs nearly all of the furniture that goes into his interiors. "I'm heavily influenced by Brancusi, and a lot of my furniture has vaguely African forms." A native of Vancouver, Hunziker studied fine arts, interior design and architecture in Washington and worked for Jean Jongeward's Seattle design firm before starting his own business in the same city in 1984. In the past he has tended to avoid bold colors, but "I'm not so locked into that anymore," he says. Recently he has been collaborating with such architects as Olson Sundberg and Daniel Solomon. His key design principle: "I approach an interior from the space first, then the furniture."

JOHN VAUGHAN



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CARL ZAPP

Ike & Kligerman

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Architecture



NORMAN MCGRATH

September 1993

We have no stylistic axes to grind: Our work is essentially about taking people's ideas and making them into good houses. It's also about having a single vision for each project that integrates architecture and interior design. We find that a lot of the things we consider to be part of the architecture of a building, clients are used to thinking of as decoration. Wood floors, marble tile, library paneling, hardware—to our mind, everything that's nailed down is architecture." John Ike (left) and Thomas Kligerman formed their practice in 1989 after having been senior associates in the office of Robert A. M. Stern. The work of Ike & Kligerman includes a variety of styles, scales and budgets; approximately 75 percent of the firm's commissions involve interior design. "We have a deep interest in history—our library is enormous—and it's the example of those like Lutyens, who advocated a clear integration of disciplines, that we follow."



BILLY CUNNINGHAM

Irvine & Fleming

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Design

What do a Scottish-born decorator who graduated from the Royal College of Art in London and an American with a public relations background have in common? For thirty-five years they've been designing traditional interiors with strong English and French influences. But beyond that, Keith Irvine and Thomas Fleming go their separate ways. "I'm simpler than Keith," says Fleming (right). "I like cleaner backgrounds—plain cornice moldings, furniture heading toward country, and Scottish pine mantels." Irvine prefers to create rooms where the architecture does almost all of the work. "Then you add a few pieces of stylish furniture that have a grand presence and mix in some simple furniture to take the edge of grandeur down," he says. "Most of our jobs look like things from three different houses and different generations that have been freshened up a little and used in a new way."



February 19[illegible]

Through Designers and Architects.

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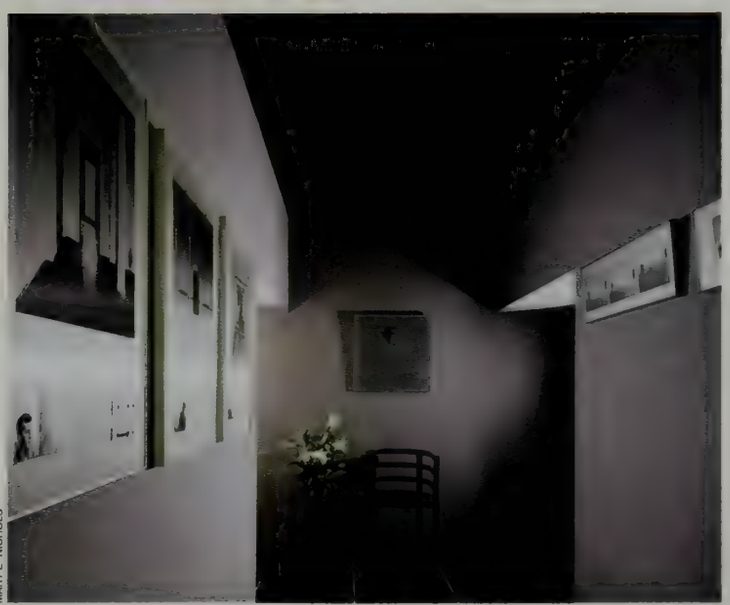


YASUO MATSUMOTO

Arata Isozaki

6-17 Akasaka
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Tokyo, Japan
Telephone: 81-33-405-1526 Fax: 81-33-475-5265

Architecture



MARY E. NICHOLS

March 1989

I have always regarded architecture as a play of pure forms simultaneously containing economic, functional, technical and a variety of other solutions. I use elements that are quotations from the whole of our cultural legacy up to the present, bringing forth what I hope are unique metaphors, a kind of poetics. It is a very personal type of representation." Arata Isozaki established his firm in 1963 after having worked in the office of Kenzo Tange. His projects, most of which are institutional and public, include the Museum of Contemporary Art in Los Angeles and the Palau Sant Jordi in Barcelona. Isozaki oversees all the design, which usually involves interiors. In 1986 he was awarded the Royal Gold Medal from the Royal Institute of British Architects. "I criticize any tendency to reduce architecture to simply an answer to utilitarian needs. I feel that architecture must possess its own independent form that secures its own cultural meaning."



STEVEN BROOKE

Hugh Newell Jacobsen

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Telephone: 202/337-5200
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Architecture

People look good in my buildings," says Hugh Newell Jacobsen. "The reason is that, in order to enhance the spaces, I keep the detailing deliberately sparse and linear." While Jacobsen has been the architect of large institutional facilities and a number of significant restoration projects, he is most recognized for his houses. Consistent in his architecture is the play of scale and form; his vocabulary includes gables and pyramid shapes. "I listen very hard to the client, since it is the client's program, budget and site that drive the design. Of these, the site is dominant. The quality of light on any particular area of earth is unique, and it determines the path the architecture will take. I endeavor to design buildings that belong to the site, that make the site better and that never shout." Jacobsen started his firm in 1958 and has designed projects in Europe, Africa, Canada and the Caribbean. His work incorporates landscape and interior design.



STEVEN BROOKE

September 1992



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Design/Architecture



DURSTON SAYLOR

Interior designer Jed Johnson and architect Alan Wanzenberg are available for hire separately, but they would rather work together. "The clients like it because they're working with one group and they know that stylistically it's collaborative," Johnson (left) says. Wanzenberg notes, "As an architect, I'm very aware that the house has to receive furniture, objects, paintings and antiques." When it comes to building houses from scratch, "we combine history with contemporary approaches." Wanzenberg worked for I. M. Pei before joining Johnson, who quit college to edit films for Andy Warhol and "help him with his house." Soon he was decorating for Yves Saint Laurent; in 1982 he and Wanzenberg became partners. Though they're known for an Arts and Crafts style, Regency, Art Déco and modern elements are common in their interiors. "I'm always excited about exploring new styles," Johnson says.

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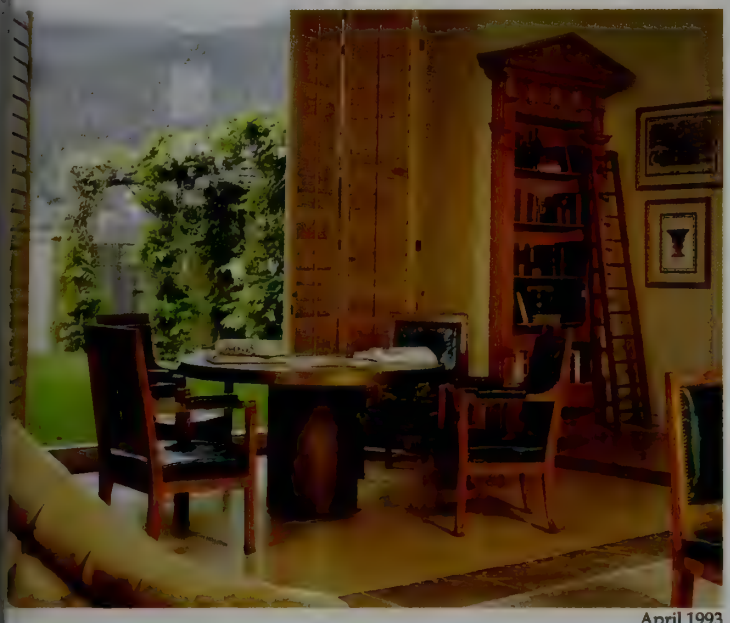
JEAN JONGEWARD

119 Tower Place
Seattle, Washington 98109
Telephone: 206/284-1999
Fax: 206/286-1025

Design



ROBERT PISANO



April 1993

In Jean Jongeward's interiors, most of the elements are custom-designed by Northwest craftsmen whom she's been allied with for years. Furniture often features combinations of stone, bronze, brass and pewter; upholstery and throws are handwoven; and accents like paintings and crafts are by local artists. Jongeward complements the contemporary pieces she designs with eighteenth- and nineteenth-century antiques, predominantly red- or black-lacquered, and she usually favors low-key colors and subdued patterns. Jongeward was employed by Roland Terry Architects before setting up her own interior design office in the 1960s, and she has frequently collaborated with architects such as James Olson of Olson Sundberg. With one associate, Jongeward accepts only three or four residential commissions a year, which she oversees personally. She works primarily in the western United States and Alaska.

Ta dah:



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DERRY MOORE

Robert Kime

P.O. Box 454
Marlborough, Wiltshire SN8 3UR
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Telephone: 44-1-264-731-268 Fax: 44-1-264-731-203

Design



DERRY MOORE

January 1995

Robert Kime may have grown up in a large English country house surrounded by old furniture and pictures, but he's "particularly interested in doing something I've never done before." In the twenty-nine years since he graduated from Oxford with a master's degree in medieval history, Kime has established himself not only as an exclusive antiques dealer but as one of Britain's most esteemed designers, with a client list that includes the Prince of Wales and Andrew Lloyd Webber. He's logged quite a few miles on the Concorde to complete jobs the world over. "I get asked to do all sorts of things, but I'm especially interested in atmosphere. A modern building can have it as much as an old one," says Kime, who is consulting on the rehabilitation of a theater built in 1972. "You can't cozy it up, so you have to go more modern and look to Milan to see what they're doing with stainless steel and laminates."



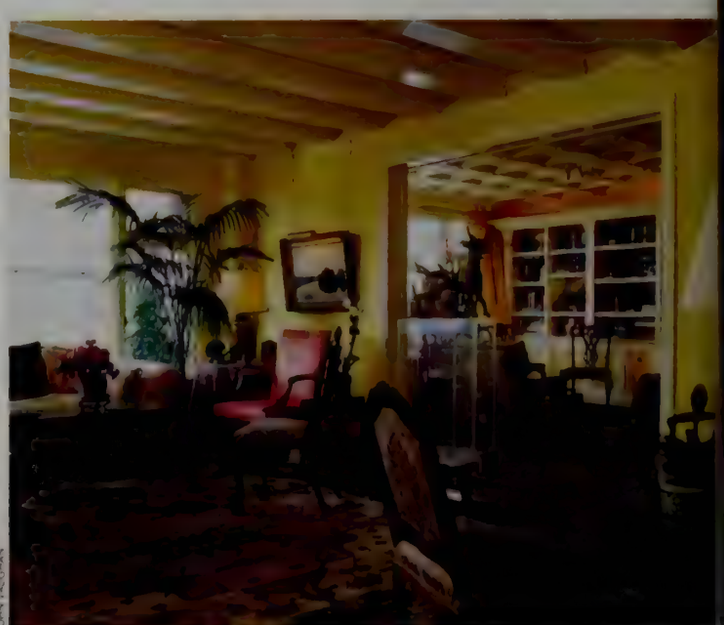
CHRISTOPHER IRION

Scott C. Lamb

1701 Broadway
San Francisco, California 94109
Telephone: 415/673-3337

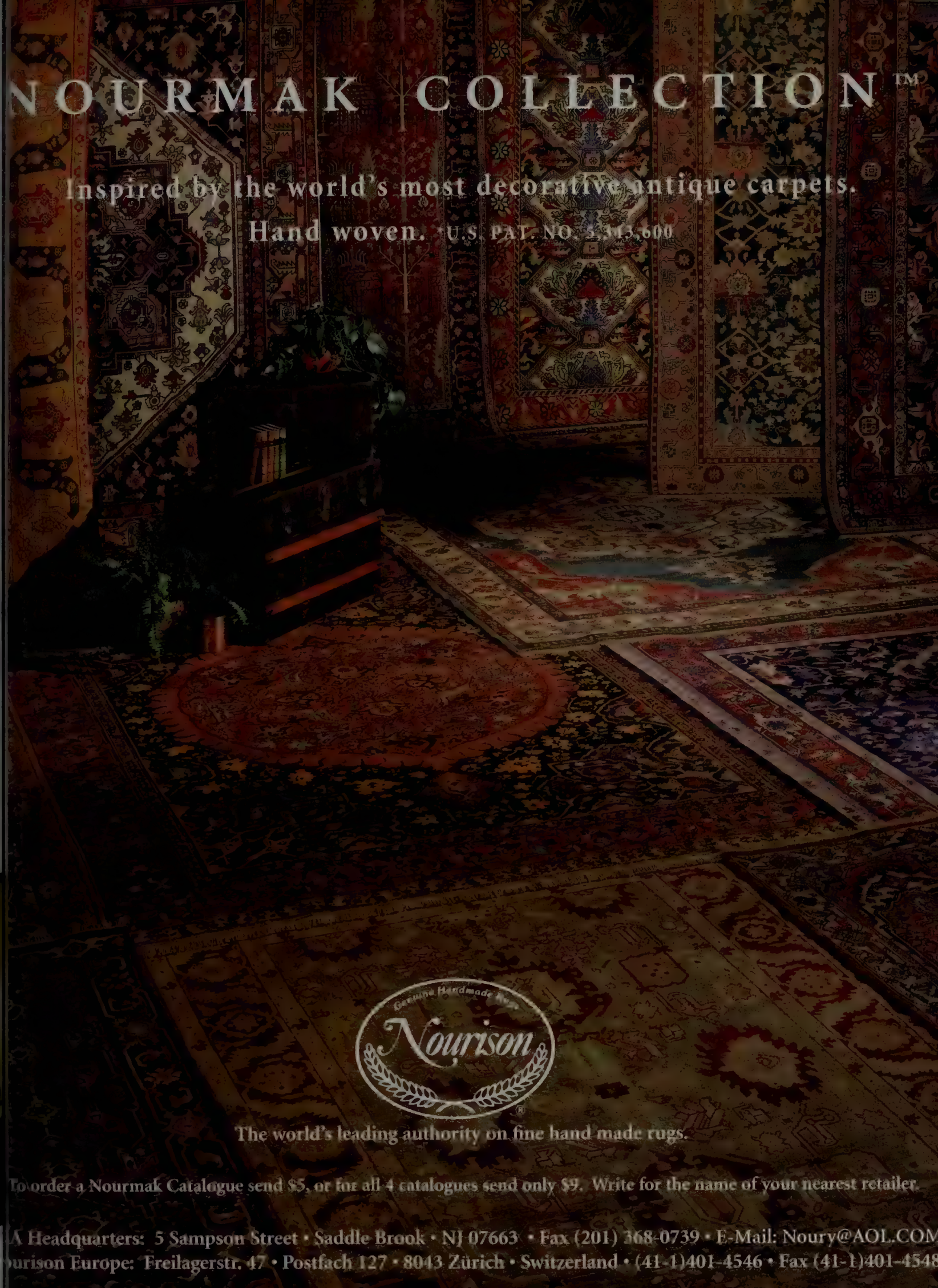
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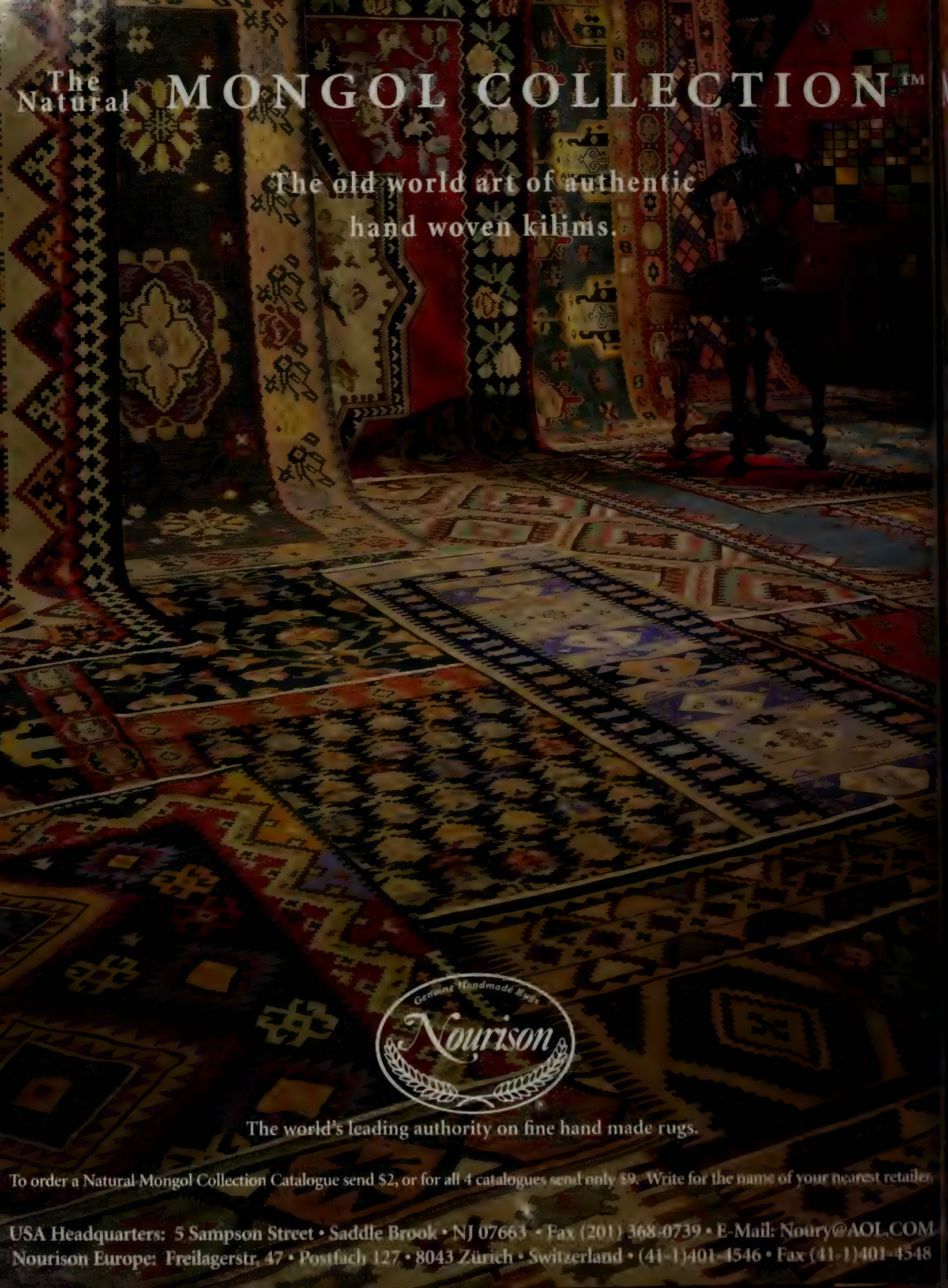
Because I'm a California designer, I try to reach a goal of suitability for California," says Scott Lamb. "We live differently out here. The houses are different. I adapt classic styles to California living." Lamb studied interior design in college and, after stints at W. & J. Sloane Interior Design Studio and Therien & Co., opened his own office ten years ago. Though he's based in San Francisco, Lamb has only recently started decorating Victorian houses. "I don't try to make a Victorian something it's not. I love the high ceilings, the funny windows and the awkward rooms. But I think Victorians should be painted white instead of all the clever colors that the painters here put together." While Lamb installed contemporary furniture in a recent project, he's a Francophile at heart. "I love French furniture in small doses, and I like Piedmontese, English on occasion, Victorian and some of the great things by Platner and Mies van der Rohe."



JOHN VAUGHAN

February 199


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Naomi Leff

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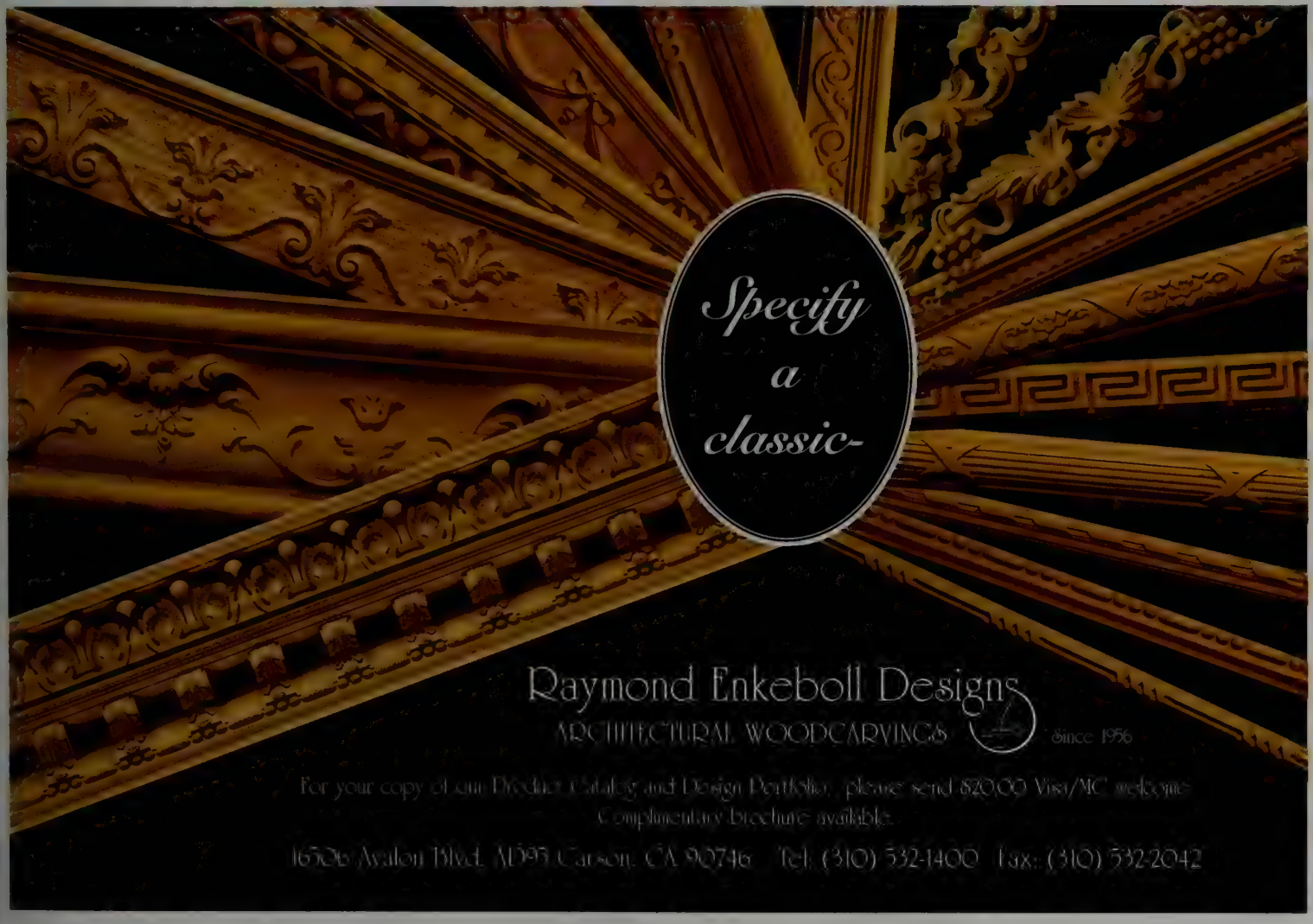
Design



TERRY ASHE



When Naomi Leff takes on the design of a residence, she asks the clients to sign an agreement stipulating that they will stay away from the project during the last month of work. "We install it, leave it for a week, go back and finish it—to the point of bringing in flowers and cooking dinner." Despite her control, Leff considers the client a partner. "I start by showing magazine clippings, images from history books, pictures that convey moods. We edit those until we come up with a story line." Assisted by a staff of nearly forty people, Leff is design director on each project. Though she built her career on commercial work (Polo Ralph Lauren, A/X Armani Exchange and other shops), two-thirds of her work is residential, and the results are varied. "I'm difficult to pin down stylistically. There are things I love in all periods, but whatever idiom I'm working in tends to be handled in a clean way."





BILLY CUNNINGHAM

Robert K. Lewis

699 Madison Avenue
New York, New York 10021
Telephone: 212/755-1557
Fax: 212/755-1563

Design



JOHN VAUGHAN

Robert Lewis has something important he wants to say: He's not a western decorator. "Most of my work is in the English Neoclassical style, and it's in the New York metropolitan area and nearby northeastern states. We are very architectural in orientation." Influenced by a grandfather and three uncles who were architects, Lewis studied architecture at Cornell University and interior architectural design at the Rhode Island School of Design. After establishing his interior design practice in 1974, he took some time off in the 1980s to go on the Pratt Institute's Palladian tour of Italy and on the British National Trust's study program on English country houses. "Those two study programs define an area that I'm particularly interested in. I'm also interested in the Greek and American Gothic Revival styles, but my work tends to involve English objects more than American," he says.

June 1992



ILTMR ICHINOSE

Sally Sirkin Lewis

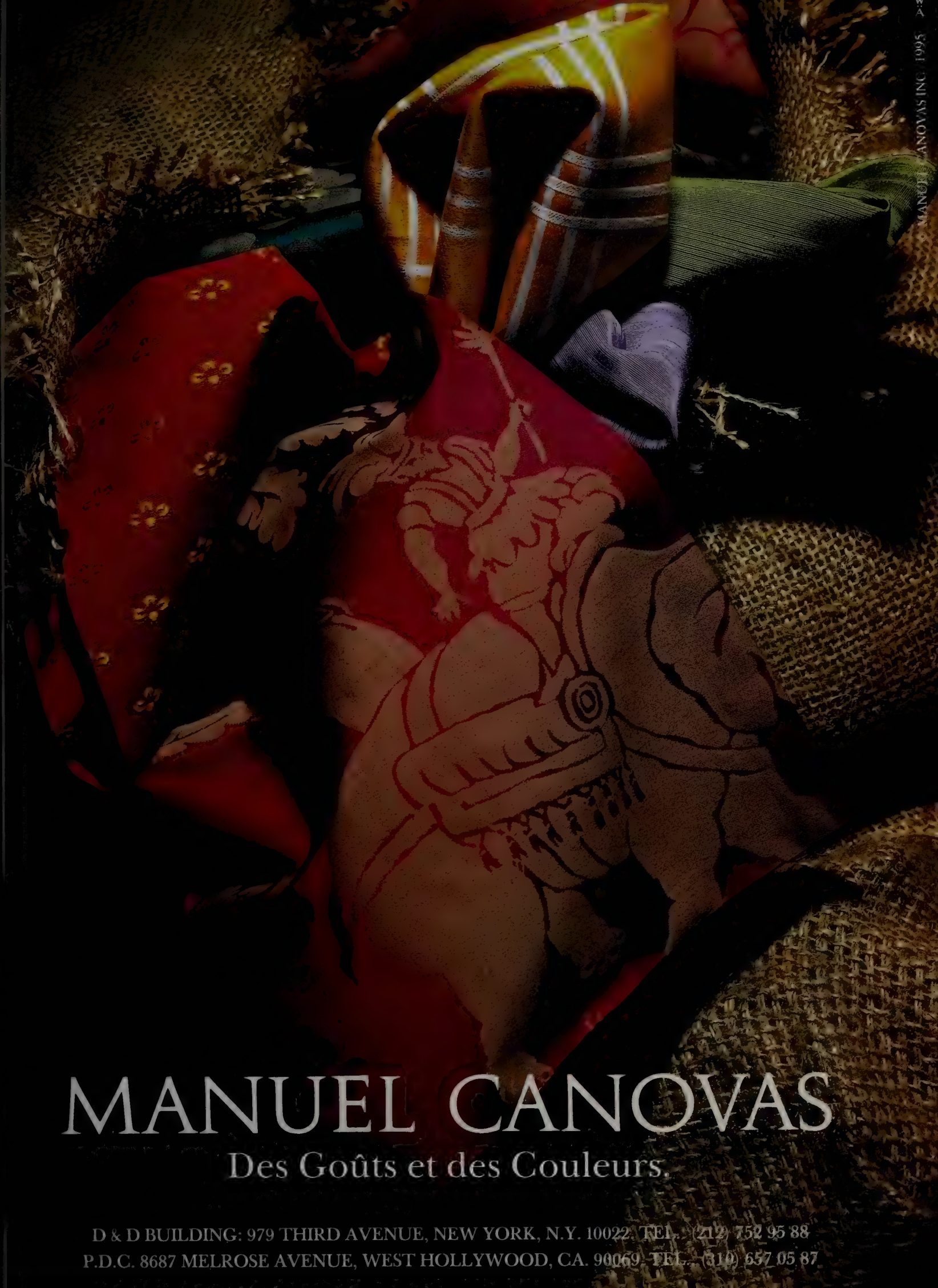
8727 Melrose Avenue
Los Angeles, California 90069
Telephone: 310/659-4910
Fax: 310/859-8935

Design

I like simple, elegant, understated, calm, serene—space to breathe, to think, to let the mind wander," says Sally Sirkin Lewis. "I see nothing wrong with a wonderful art collection and just two chairs and a small table. There's strength in minimalism." Lewis began her career as an assistant in various East Coast architectural and design firms before opening the furniture and fabrics showroom J. Robert Scott in Los Angeles in 1972. And though she designs a wide array of textiles, she says, "I like the statement of one fabric going through the room. If I have a great architectural envelope, I'm not going to blotch it up with color." In a Los Angeles apartment, however, she used red and plum "to create a little bit of excitement," and if she had an assignment to decorate an old Italian villa in the hills above Florence, "I might use Corbusier furniture, but I would mix period Italian furniture and heavy gold-leafed mirrors."



December 1



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Design



JOHN VAUGHAN

I love doing second homes. They can be very personal because they're places where clients can let their hair down," says Mimi London, quickly adding that she is not only a designer of rustic interiors. "People think I'm a product of the western United States. That doesn't necessarily mean I'm doing cowboys and Indians. A 1923 hacienda in Bel-Air or a ranch house or a beach house would be appropriate for me." When decorating a second home, London uses things that evoke memories for the client. "I have a Prussian client who lives in a contemporary beach house. I tried to add Old World touches and pieces like iron candelabra that are gutsy and hark back to a different place and time." Wood and other natural materials and fibers play an integral part in London's typically casual interiors, which she frequently furnishes with designs that she develops in the showroom/atelier she opened about twenty years ago.

September 1993



BILLY CUNNINGHAM

Timothy Macdonald

515 Madison Avenue
New York, New York 10022
Telephone: 212/593-4333
Fax: 212/593-5796

Design

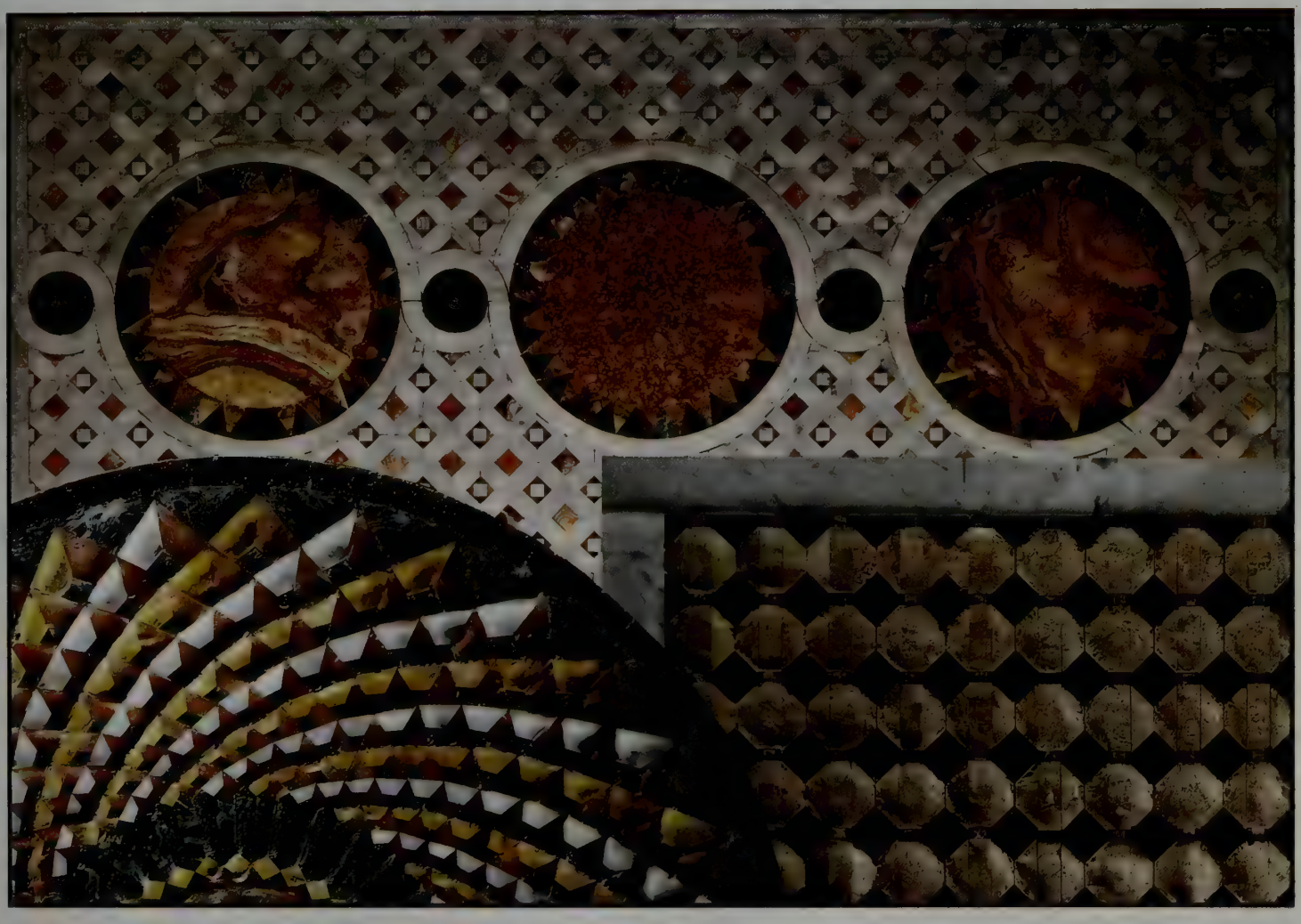
Twenty-five years ago most interior designers didn't pay much attention to architecture. They spent more time thinking about decorating and how to cover up the architecture," says Timothy Macdonald, who began his career working for Val Arnold and Angelo Donghia. "Then we went through a period where we stripped out all the decorating and everything got minimal and we showed off the architecture. Now we're adding back the decorating with more of an architectural point of view." On his own since 1985, Macdonald increasingly is working with architects and, when possible, is involved in a project from its inception, helping to select materials and work out floor plans. He's still a designer at heart, though, and his primary concern is furniture. "The upholstery should be comfortable so that people can sit down and inhabit the space, not just look at it. Antiques should be comfortable first, then beautiful."



BILLY CUNNINGHAM

February 19

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Design



JOHN VAUGHAN

April 1993

Ron Mann will work for anyone "who steps aside and allows me to exercise my abilities," he says. "I do a total design. I don't do part of this and go off to a store to buy that. I'm interested only in creating a new look." Mann's style, which he has been honing for the thirty-three years he has been in California, is what he terms "relaxed modern." His interiors contain both sophisticated and primitive elements: In one house he installed a bamboo screen in the entrance in observance of the principles of fêng shui. He likes to mix tactile fabrics (which his wife, Louise La Palme Mann, designs and hand-prints) with the geometric chairs and tables he makes out of steel or recycled Douglas fir planks. For Mann, total design means constructing everything. Metal is a recurring material in his work—and he uses it for chair frames, lamp bases and fireplaces—but he's just as apt to build a lapis lazuli bath with twenty-four-karat-gold faucets.



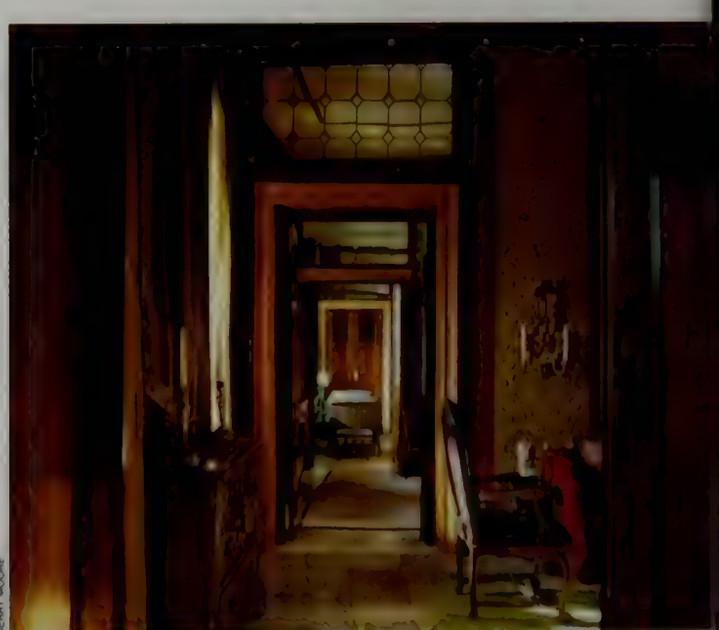
ARTHUR SCHATZ

Peter Marino

150 East Fifty-eighth Street
New York, New York 10022
Telephone: 212/752-5444
Fax: 212/759-3727

Architecture

I characterize my work as 'modern classics,' " Peter Marino says. Each of his projects—from a private museum in London to the Barneys New York store on Madison Avenue to Giorgio Armani's Milan apartment—"has the hand of my modern architectural training while retaining the classical feeling for which I'm known." Marino worked in the office of I. M. Pei (where, moonlighting, he designed a town house for Andy Warhol and was paid in silk screens) and has been in independent practice since 1978. He currently presides over a staff of seventy-five and accepts three residential commissions a year, the general scope of which includes both architecture and interior design. In overseeing all of his firm's work, Marino's intent is to "totally integrate" the two disciplines: "Interior design *is* interior architecture. There's as much architecture involved in doing a bath as in doing a building."



DERRY MOORE

January 199

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Architecture



RICHARD MANDELKORN

With buildings that "resonate with their vernacular and classical origins even as they form their own harmonic compositions," Margaret McCurry has become known for her devotion to the clear expression of an evolving American architecture. Her work "distills precedent into its essence, refining and transforming it into a product that is at once timeless and timely." McCurry established her architectural and interiors practice in 1977; in 1982 she joined Stanley Tigerman to found Tigerman McCurry Architects. The office focuses on residential, institutional and commercial design and incorporates a staff of fifteen. McCurry's approach to the firm's goal of making an architecture that reflects its own place and time is to reinterpret indigenous archetypes. Her houses, built throughout the United States, are "imbued with a symbolic content that far exceeds their literal scale."

June 1995



JEAN PAGLIUSO

WILLIAM MCDONOUGH

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Design



MICHAEL MUNDY

March 1994

When McMillen founder Eleanor Brown passed the mantle of company president to Betty Sherrill in 1975, Sherrill found herself with a staff of about thirty, including twelve decorators. "Mrs. Brown was a wonderful delegator. I try to emulate her. Sometimes clients want an architect, sometimes they want a younger person." And sometimes the client specifically asks for Sherrill, who has worked for Jacqueline Kennedy and presidents Johnson and Ford. McMillen decorators place great emphasis on the client's preferences. "We work until we find what they like," Sherrill says. "If they want a chintz room, we'll begin with the chintz. If they want a room with a beautiful rug, we'll begin with the rug." Sherrill does have a few absolutes: "I don't like inappropriate, overdone things, especially in the country. I hate fancy draperies in little houses with low ceilings. And I'd rather have a fine mirror than a cheap painting."



HANS NELEMAN

Mary Meehan

215 East Seventy-second Street
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Telephone: 212/772-6644
Fax: 212/439-0850

Design

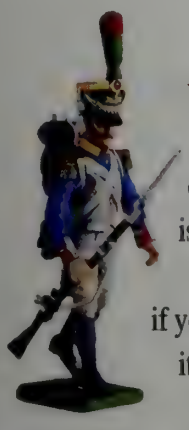
I grew up in Texas, where there is more light than one could hope for, and I lived in California after that. When I moved to New York I realized how special it is to have light, because so many apartments don't. Lighting a room is one of the most important things," says Mary Meehan. Her repertoire is varied: She is as adept at creating a romantic interior with floral prints and lace as she is at designing one that is heavy in paneling and wood furniture. She works mostly in traditional spaces and prefers to use a client's antiques. If presented with "an empty box with no windows and no woodwork," Meehan will "slap on as many different details as I can to give the space character." In a modern loft, she combined a few fine antiques with contemporary furniture and added a number of architectural elements. "A completely modern place would be boring. All eighteenth-century French would be boring too."



FEIDEMAN

April 199





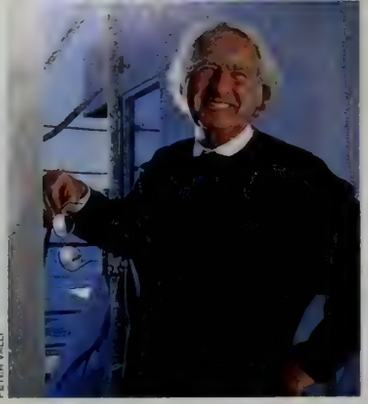
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Architecture



MARY E. NICHOLS

February 1995

Architecture is an art of substance, of materialized ideas about space. Between the demands of program, site, locale and technology, the architect has to find a means of making buildings communicate in the language of materials and textures. Architecture is for the contemplation of the eyes and the mind, but it is also to be experienced and savored by all human senses." Richard Meier's work has been characterized by its steadfast dedication to form; his sculptural, neo-Corbusian, insistently white buildings have come to represent a modernist ideal. "Because I devote my full attention to a residential design," Meier says, he usually accepts only one house a year. The firm of Richard Meier & Partners, which is composed of a staff of 135, does the total space of each project. In 1984 Meier was awarded the Pritzker Architecture Prize and was selected as architect for the Getty Center in Los Angeles, which he will complete in 1997.



Sally Metcalfe

George Spencer Decorations
4 West Halkin Street
London SW1X 8JA, England
Telephone: 44-171-235-1501 Fax: 44-171-235-1502

Design

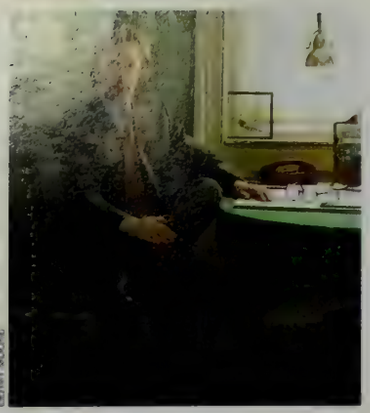
Sally Metcalfe, who attended Parsons School of Design and graduated from the Pratt Institute in 1976, loves "contemporary architecture, Japanese shoji screens and no draperies." Yet she hasn't had the opportunity to work in that vein in England, where she relocated in the early 1980s. She is typically asked to do traditional English interiors, but she offers a cleaner mix of contemporary elements with antiques and vintage fabrics. As managing director of George Spencer Decorations, Metcalfe not only designs residential and commercial interiors in Europe and the eastern United States, she also has expanded the company's original collection of chintzes by designing more updated patterns, weaves, linens, wallcoverings and trimmings. Although Metcalfe rarely uses chintz in her interiors, she intends to design an "almost-gone chintz, like what you'd find on Grandma's porch."



BILLY CUNNINGHAM

March 199


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Design



DERRY MOORE

February 1991

I would characterize my work as traditional—worked out rather than haphazard. Sometimes the designs are very simple, but even then, nothing is accidental." David Mlinaric, in practice for thirty years, presides over staffs of ten in London and five in Paris. He has up to twenty residential projects running at any one time, in both Europe and North America. "Decoration and interior design are more than fancy color schemes and being clever with fabric. I'm interested in the architectural form of a building, the bones. What I hate are things put to improper use—hall chairs in dining rooms, grandfather clocks in bedrooms. Also, things that don't answer their function, like a vase in which flowers do not fall well. While I am drawn to historical English styles, I don't like decorating that makes it look as though life is conducted in a museum. Nostalgia must fall away—it's fine for the sets of television plays, but you can't live in it."



HANS NELEMAN

Juan Pablo Molyneux

29 East Sixty-ninth Street
New York, New York 10021
Telephone: 212/628-0097
Fax: 212/737-6126

Design

There are seventeen tones of red in my office," says Juan Pablo Molyneux. "When colors are mismatched, they have a vibration that makes things interesting. It wakes people up. I very subtly try to provoke with strong colors." The Chilean-born Molyneux, a student of architecture at the Ecole des Beaux-Arts in Paris and in Santiago, Chile, likes "to combine different things from different sources to achieve a new meaning." In one library he blended a Chinese screen, an old Flemish tapestry panel, French and English antiques and a table lamp with a Lucite base that he designed. "People think of me as very classical in a European way, but my projects can also be minimalist," he adds. Molyneux is concerned with circulation and the distribution of spaces when working on apartments. "I start with the rotunda, because from there you have access to the different parts of the residence—private, public, service."



BILLY CUNNINGHAM

February 19



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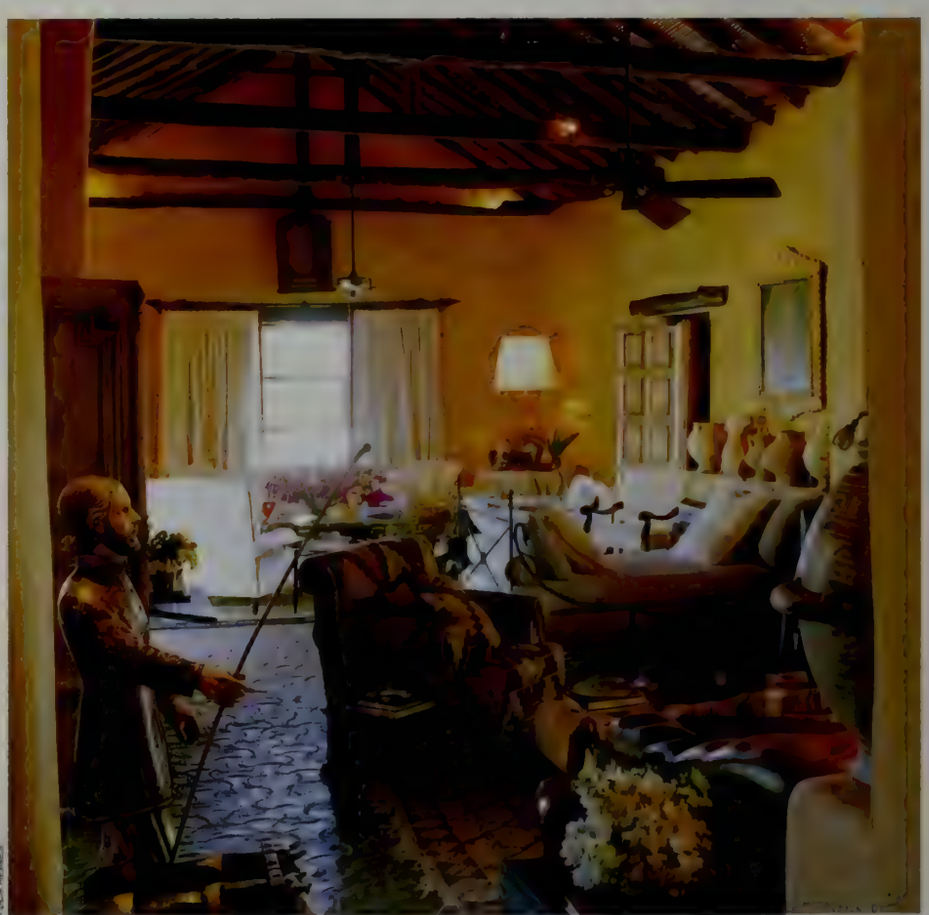
Juan Montoya

80 Eighth Avenue
New York, New York 10011
Telephone: 212/242-3622
Fax: 212/242-3743

Design



The mood of a space can change in many ways. You can create an atmosphere of winter with temperature and lighting controls and texture," says Juan Montoya. "You can computerize your house so that while you're at your office you can decide what music is going to be playing when you get home." Montoya, who studied architecture in his native Colombia and attended the Parsons School of Design in New York, isn't wedded to a particular style or period. "The client and the space dictate what period I'll be working in. I consider myself a tailor." A Montoya room is rarely full, for the designer likes the qualities of space and scale. Objects are highlighted and reflect his interest in a variety of cultures, including Japanese, Moroccan and North and South American. Accepting both residential and commercial projects, Montoya has worked for such clients as Fernando Botero and Barneys New York.





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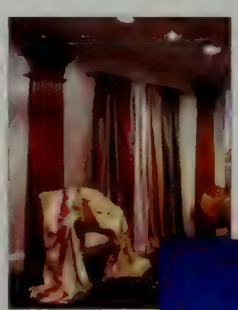




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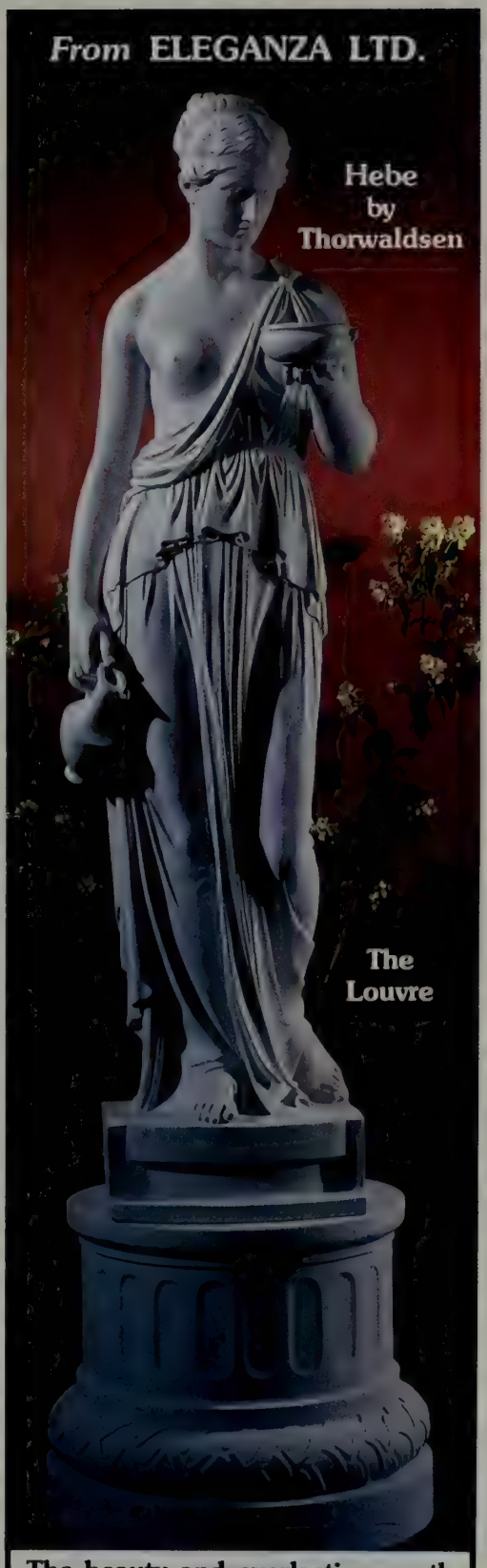
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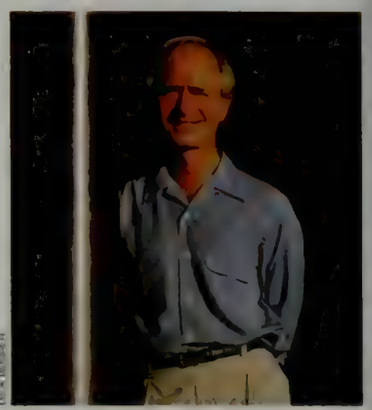
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Architecture



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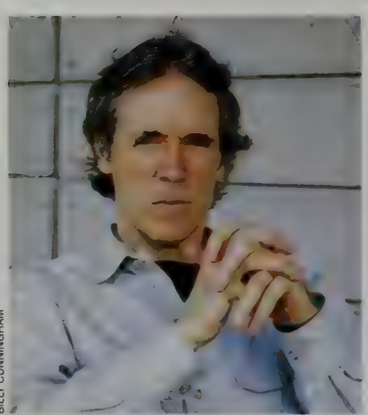
Design



FELICIANO

July 1994

During its long tenure, Parish-Hadley has produced a number of distinguished designers, among them Mark Hampton, William Hodgins and Bunny Williams. Mrs. Henry Parish II, known as Sister, started the firm during the Depression to help support her family. Albert Hadley joined her in 1962. Parish and Hadley went on to serve a clientele that included Jacqueline Kennedy and William Paley. "I know our company is thought of as traditional, but Mrs. Parish and I were always interested in our own time," says Hadley, who has run the firm since Sister Parish's death last year. Indeed, Parish-Hadley can produce an elaborate interior dressed in chintz as well as an understated one with Art Déco elements, such as a recent apartment by Joanne de Guardiola. Hadley wants the firm's six designers to take credit for their own assignments, but "I always back them up, meddle and sometimes make it better or worse."



BILLY CUNNINGHAM

WILLIAM PEDERSEN

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Architecture

Kohn Pedersen Fox is a nineteen-year-old firm of more than one hundred and fifty architects, recognized internationally for its commercial and institutional designs. In the 1980s KPF's skyscrapers were instrumental in giving postmodernism a civic presence. Another, lesser-known aspect of the practice, says principal William Pedersen, is "our special devotion to projects of an intimate scale and to private residences in particular." Some of his colleagues, he adds, "jest that my architectural interest is inversely proportional to the project's size." Pedersen, whose recent work has taken a turn away from stylistic gesture, says that "the chance to draw the meaning of a house directly from its site" is one factor that causes him to happily shift gears to residential design. A Vermont commission became a "rugged essay on the sculptural potential of a mountain house," while "discrete volumes linking function to landscape" define a Long Island residence.



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Design



MARY E. NICHOLS

April 1994

I had a client who brought bad reproduction furniture to the job—it was heavily encrusted with ormolu and inlay work," says Frank Pennino. "I explained that it wasn't the kind of furniture I wanted in the project, and we ultimately ended up not doing the job." What does Pennino want in his projects? "I'm drawn to anything that's well designed and beautifully executed, whether it's Frank Lloyd Wright furniture or very early French cabinetry or eighteenth-century pieces," he says. Pennino, a native of Chicago, attended UCLA's master's program in interior design and ended up settling in Los Angeles, where he founded his firm in 1971. He enjoys bringing together diverse pieces belonging to a client, but before he signs a contract, Pennino takes prospective clients shopping to determine if they relate to the same types of antiques. "I'm not fond of minimalist interiors. They seem unnecessarily severe to me."



BILLY CUNNINGHAM

Nancy Pierrepont

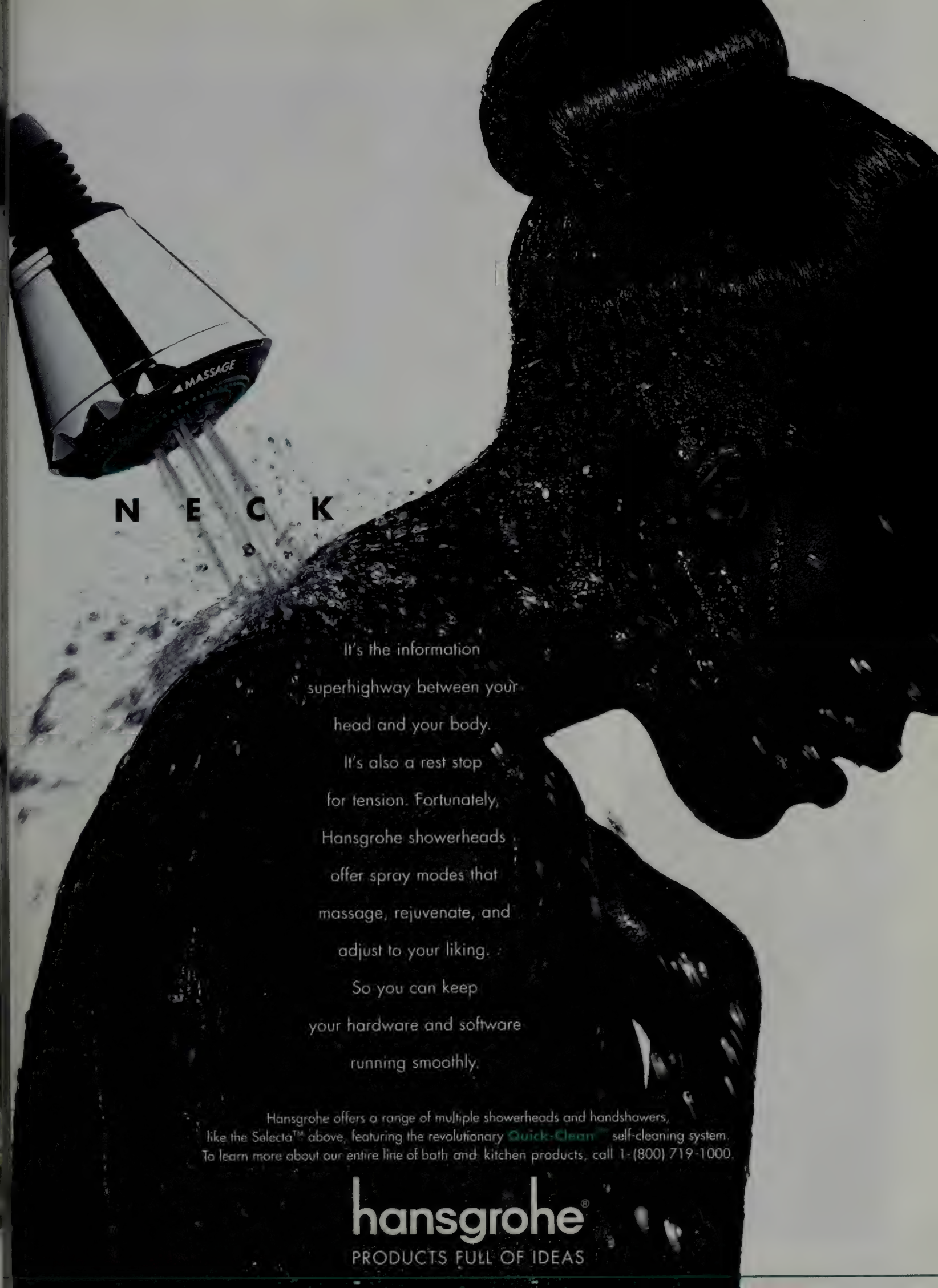
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Design

Nancy Pierrepont never planned to become a decorator. But twenty years ago her friends, many of whom were clients of her mother, the decorator Margaret B. Weller, started asking her to help them with their homes, and before she knew it she had a design assistant, a secretary and an accountant. Today Pierrepont still decorates primarily for her friends and their children. Most of her clients have their own antique furniture, which Pierrepont helps them arrange. "Seating is what a room is all about. When you have a party and groups of people form into nice seating groups, that's very pleasurable." She likes "to put a lot of things in a room and a lot of paintings on the wall"; what there's no room for she perches on tables and mantels. She prefers to keep the original fabrics on antique furniture and favors old draperies. "The French have that word *fatigué*—I like things to look used," she says. "I don't like a room all set."



September 199



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Design



MARINA FAUST

Alberto Pinto likens himself to a couturier, employing a bevy of artisans to tailor-make large houses throughout the world for politicians and industrialists. "I'm interested in a style that is chic, elegant and classic and that's not going to be démodé after five years," he says. "For one client I can do five or six different interiors without repeating a thing. I put myself into where I'm decorating—if it's Marbella it's one thing, if it's an apartment in Paris it's another, and a boat is completely different. What's important is to find out what the client wants in the house and then to adapt that to the architecture, if possible." Pinto's personal preference is a classic interior dressed to the nines and full of creature comforts. "A bath is never just a bathtub and tiles. It could be a salon with chairs and important paintings—why not a Picasso if a client spends two or three hours there every day?"



MARINA FAUST

HOWARD BEHRENS



Image Size: 31" x 40"

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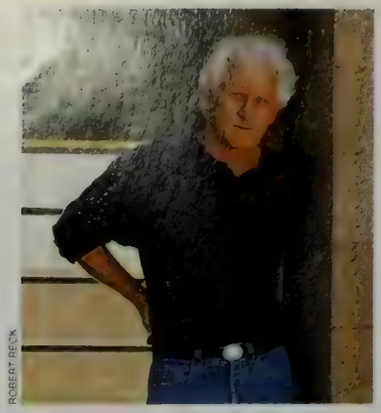
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ROBERT RECK

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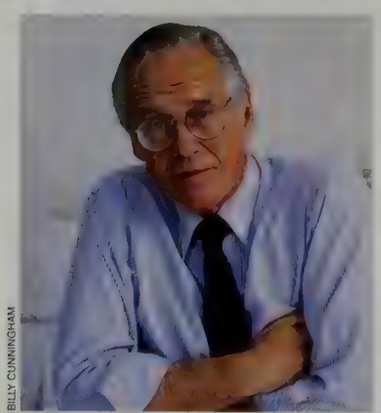
Architecture



ROBERT RECK

March 1994

The enigmatic quality of the desert is crucial to the spirit of my work. You think you've got it, that you understand—then you turn over a rock and discover whole other realms. I think of New Mexico not as a region but as a force that has shaped my experience. The lessons I've learned here about responding to a place can be implemented anywhere: I don't have to invent a new methodology for new contexts." Antoine Predock has taken his modernist/futurist interpretation of forms worldwide, creating a fluid idiom almost mystically representative of all landscapes. In practice since 1967, Predock derives "pleasure and sustenance" from his residential commissions and notes their synergistic relationship with his public buildings. "Making architecture is process-intensive. It is not about a style or some master vision that I deploy each time. If it's possible by living in New Mexico to maintain certain visceral connections, I'm in a good position."



BILLY CUNNINGHAM

Jaquelin T. Robertson

Cooper, Robertson & Partners
311 West Forty-third Street
New York, New York 10036
Telephone: 212/247-1717 Fax: 212/245-0361

Architecture

While much of my career has centered on city planning and design, I continue to be strongly drawn to the house and its associated outbuildings. Of particular interest is the cross-breeding of styles that has occurred in the New World and produced over time unique regional architectures—both high style and vernacular—that stand against the deadening homogenization of modern development. We attempt to design houses that reinforce and intensify the natural and historic character—and that survive their moment." Jaquelin Robertson, who attended Oxford as a Rhodes scholar, went into private practice in 1979 following employment in architectural firms in England and the United States. In 1988 he and Alex Cooper formed Cooper, Robertson & Partners; the fifty-person office, whose projects range from a sculpture garden to an aerospace center, accepts from two to six residential commissions a year.





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Architecture



RUSSELL ABRAHAM

August 1992

Architecture comes from the architect's response not only to the immediate requirements of the client but to the broader concerns of the community and the natural and cultural environments. Architecture also comes from knowing that the responsibility is, ultimately, to posterity." In 1950 Kevin Roche joined the office of Eero Saarinen; that firm was the predecessor to Kevin Roche John Dinkeloo and Associates. Formed in 1961, the sixty-two-person firm engages in major projects throughout the United States, Europe and Asia. In 1982 Roche received the Pritzker Architecture Prize; in 1993 he was awarded the American Institute of Architects' Gold Medal. "We never present a design as an absolute solution, and we are always willing for our ideas to be enriched and elaborated on by the people who will use the building. If the architect takes the simplistic view that there is only one answer, the client is forced to live with a found object."



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Architecture

Searching for truth in my profession, I have ended up loving architecture," Aldo Rossi says. "I try to make mine timeless and in an honest way, in the manner of the stonemasons who built the cathedrals and bridges." Rossi, one of the premier architectural theoreticians, achieved renown for his treatises on urbanism before significantly embarking upon building. He began his practice in Milan in 1959; Studio di Architettura today has offices in New York, Amsterdam and Kobe as well. The firm focuses on design, from residential, commercial and institutional structures to furnishings. In 1990 Rossi was the recipient of the Pritzker Architecture Prize. "Like others, I am working around the world. This is a sign of a new architecture that supersedes style and personal character, a universal architecture. It is as if all the diverse cultures make up my architecture: a whole, a unity that recomposes the fragments of things that had been lost."



STEVEN BRAHM

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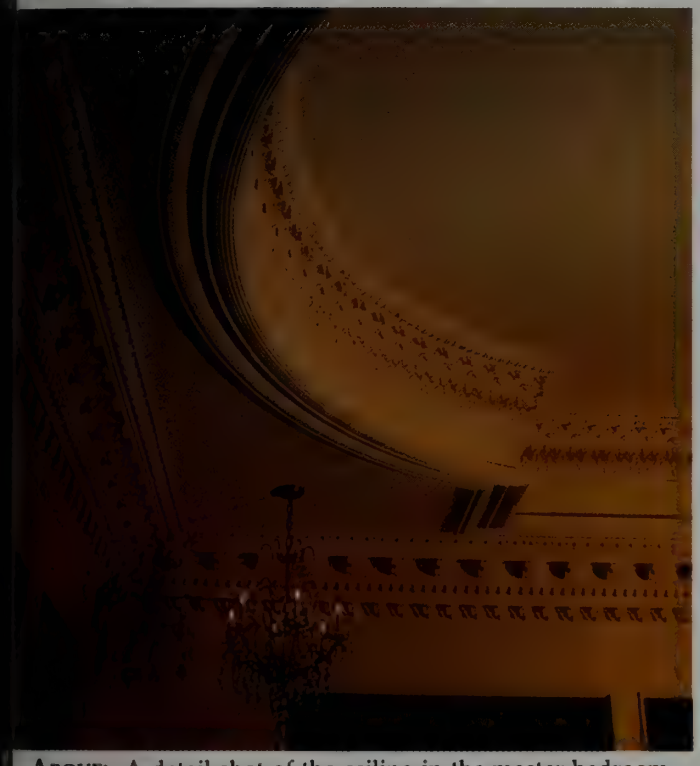
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ABOVE: A detail shot of the ceiling in the master bedroom. These mouldings are representative of work done by J.P.Weaver through their custom design department.

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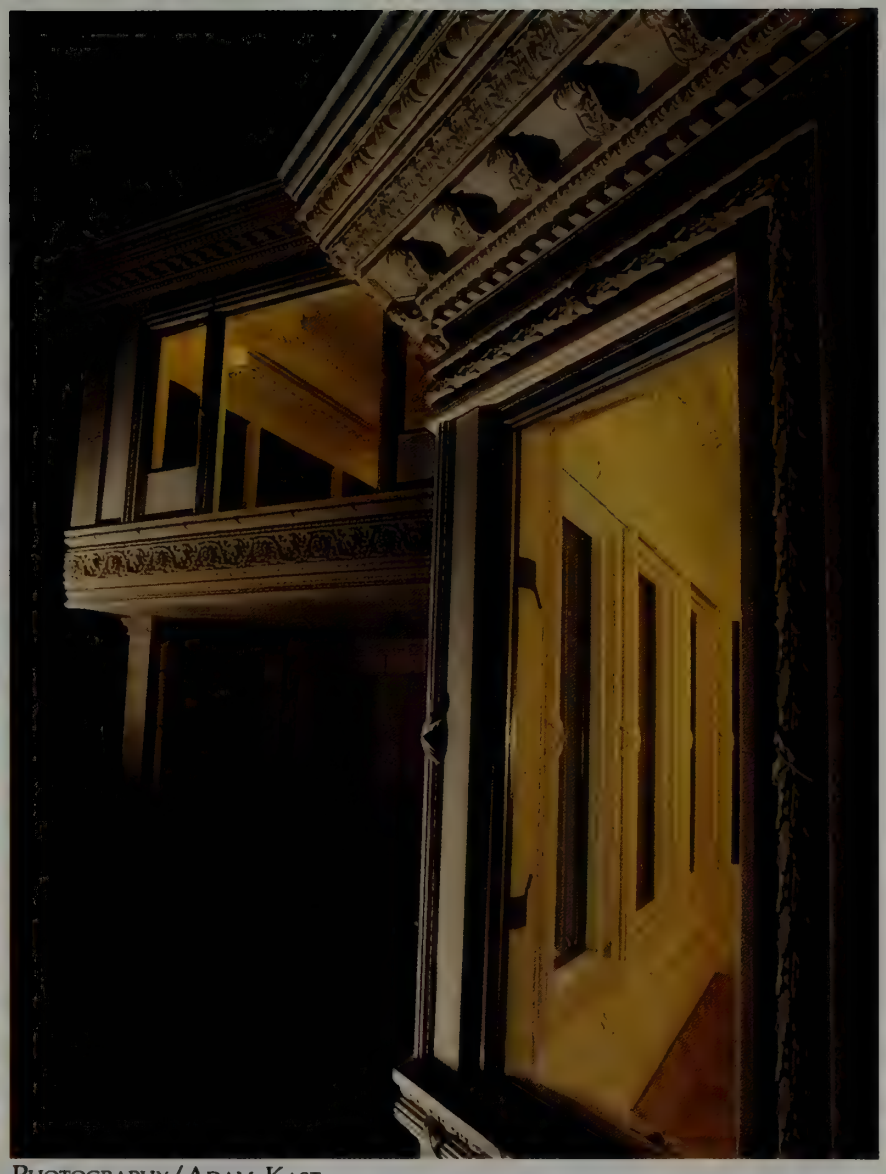
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RIGHT: From her restoration work for the California State Capitol (1976-1981), Lenna recreated the flavor in this unique kitchen ceiling. As beautiful as it is functional, it becomes a center for entertaining as well as serious cooking.



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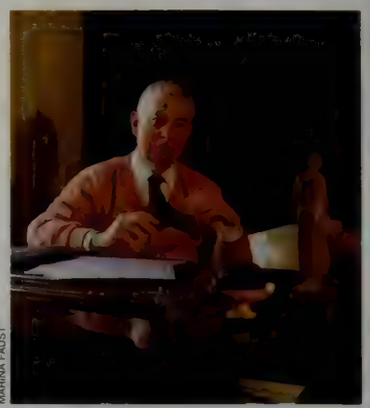


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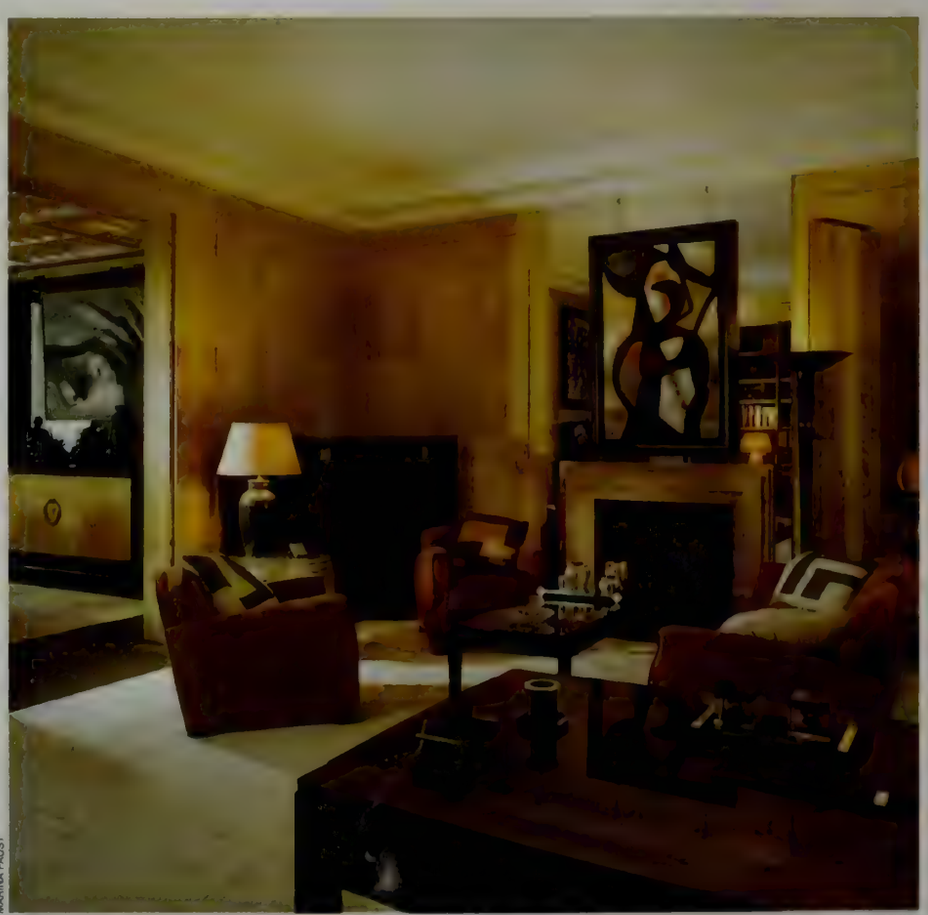
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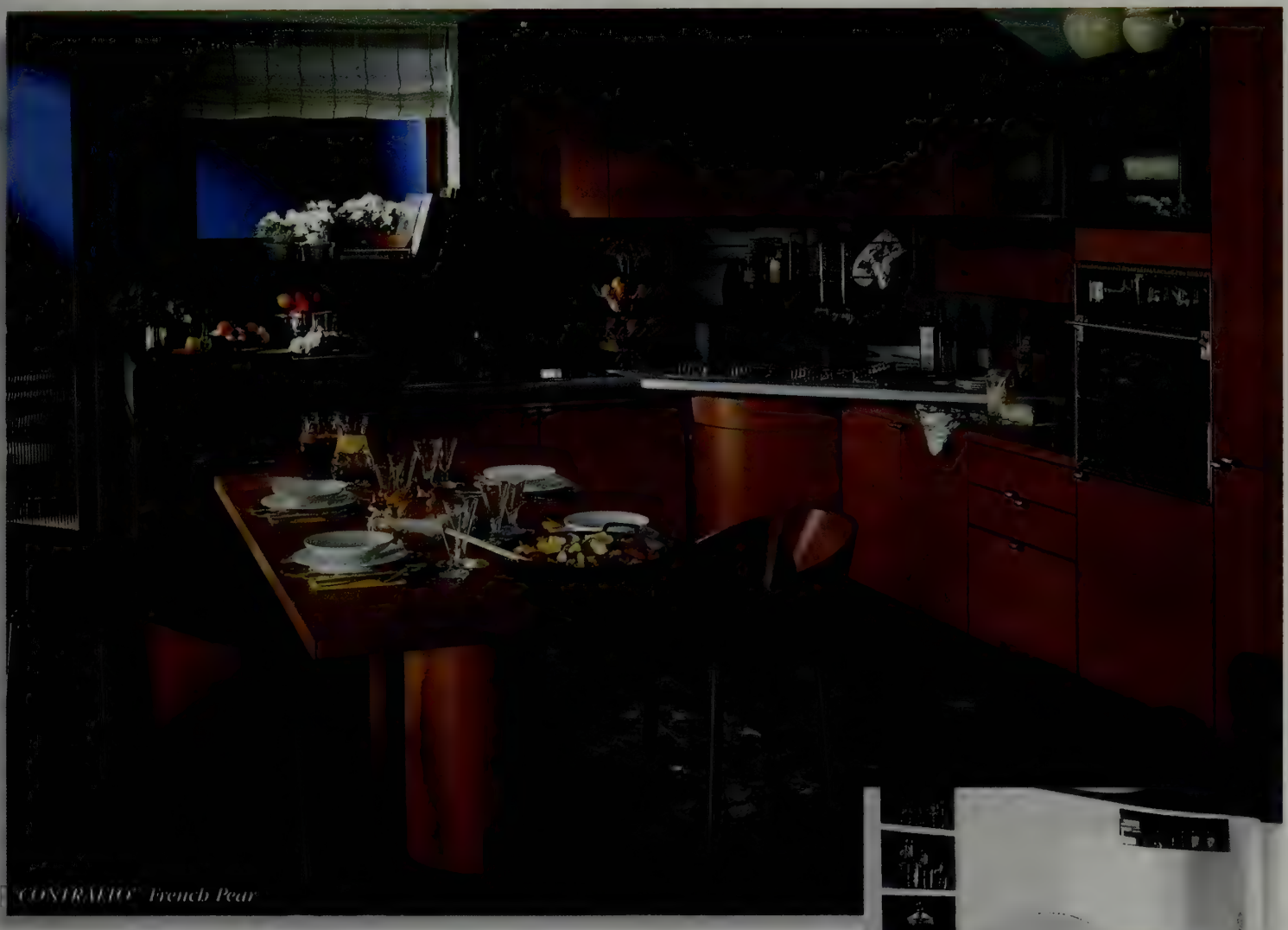
MARINA FAUST

I define myself as a creator of frames for life," says Serge Royaux. "I particularly like to design apartments or houses to be as refined and as simple as possible, in accordance with the life of the occupants." Royaux, in practice for thirty years, heads an office of five. He accepts from six to ten commissions a year; the number depends on the scope of the project, since he designs and supervises every one. "The periods I prefer working with are the seventeenth century, the end of the eighteenth century and the 1930s, each for its excellent quality as well as for its straight lines. I like mixing furniture and objects from these different periods to point up their affinities. What I dislike in decoration or architecture is pretentiousness—lines, materials and lighting that are needlessly complicated." Royaux's projects include the French Embassy in Washington, D.C., and various rooms at Versailles.



MARINA FAUST

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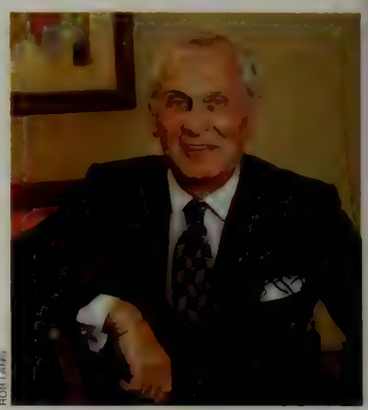
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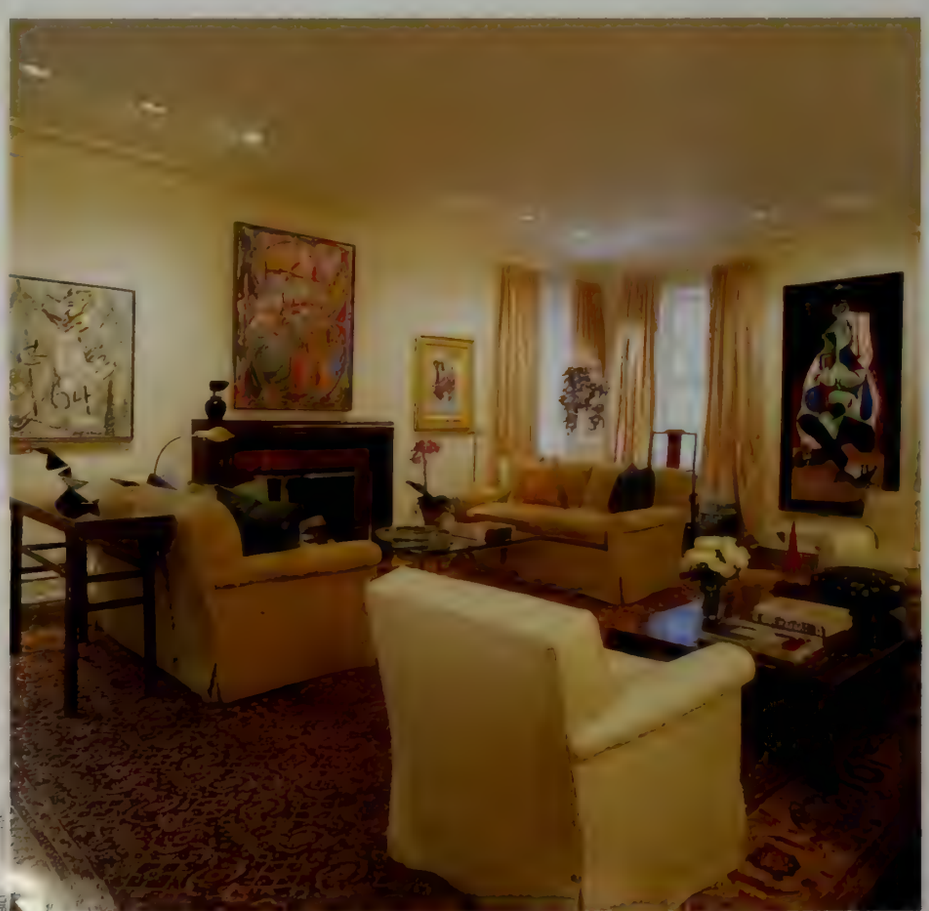
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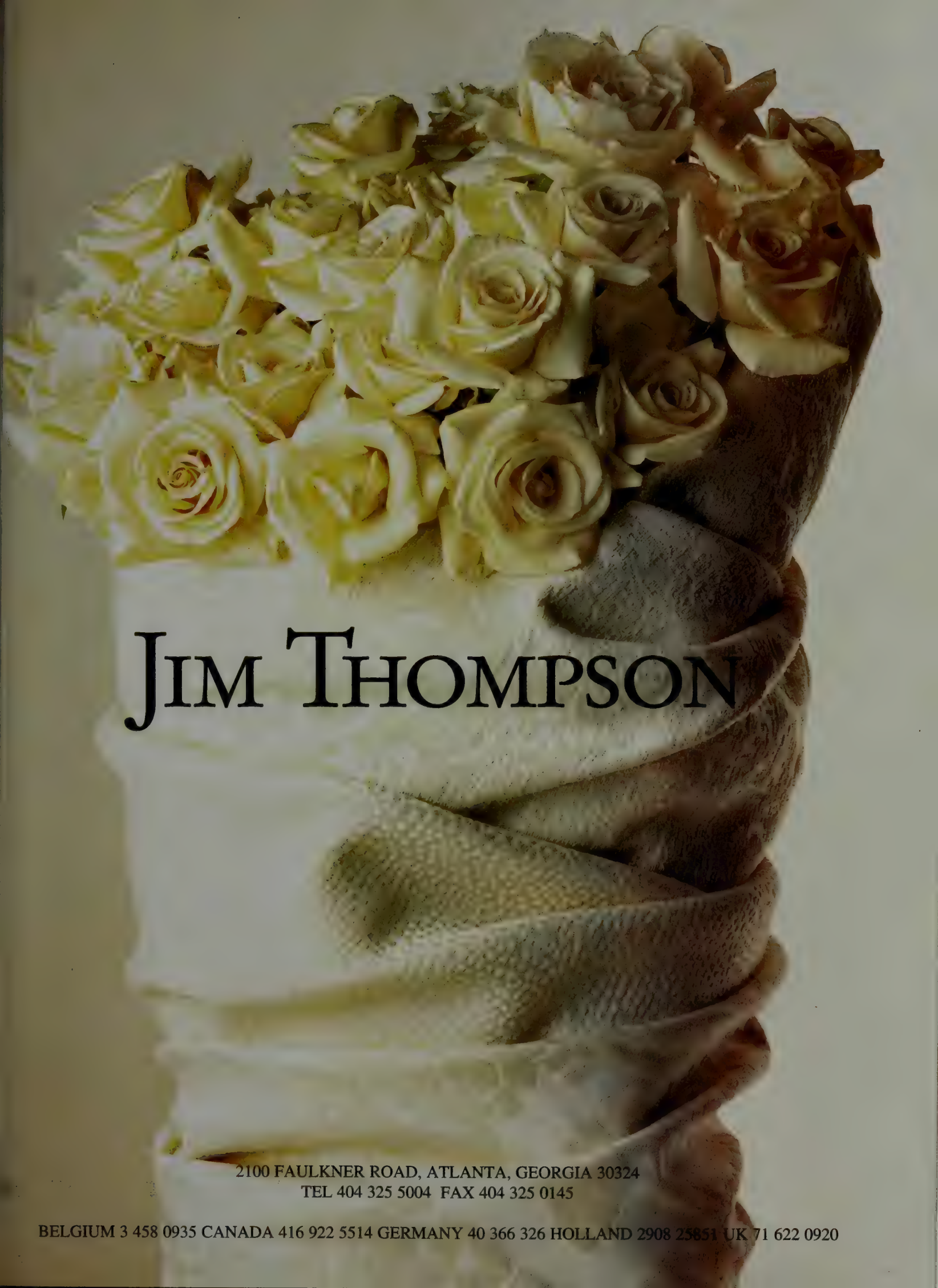


ROB LAMP

I've never understood a client buying a look. That's like saying they don't have a life," quips Renny Saltzman, whose clients typically have strong opinions on how they want to live. "I let the clients make mistakes. It's their home, and I'm not a storm trooper." What Saltzman means is that he doesn't have a definite stamp. "My work is always comfortable. It could be colorful. I try to keep accessories to a minimum and keep the house within one or two periods." His personal preference is for contemporary architecture and interiors and a combination of English and French styles, but Art Déco, Biedermeier and Oriental themes have appeared in his work over the past forty years. Saltzman does have some pet peeves: "People make too much out of stereo systems; they have to realize their houses are not Carnegie Hall. I think televisions are a necessary evil, and it's wrong to try to hide them in every room."



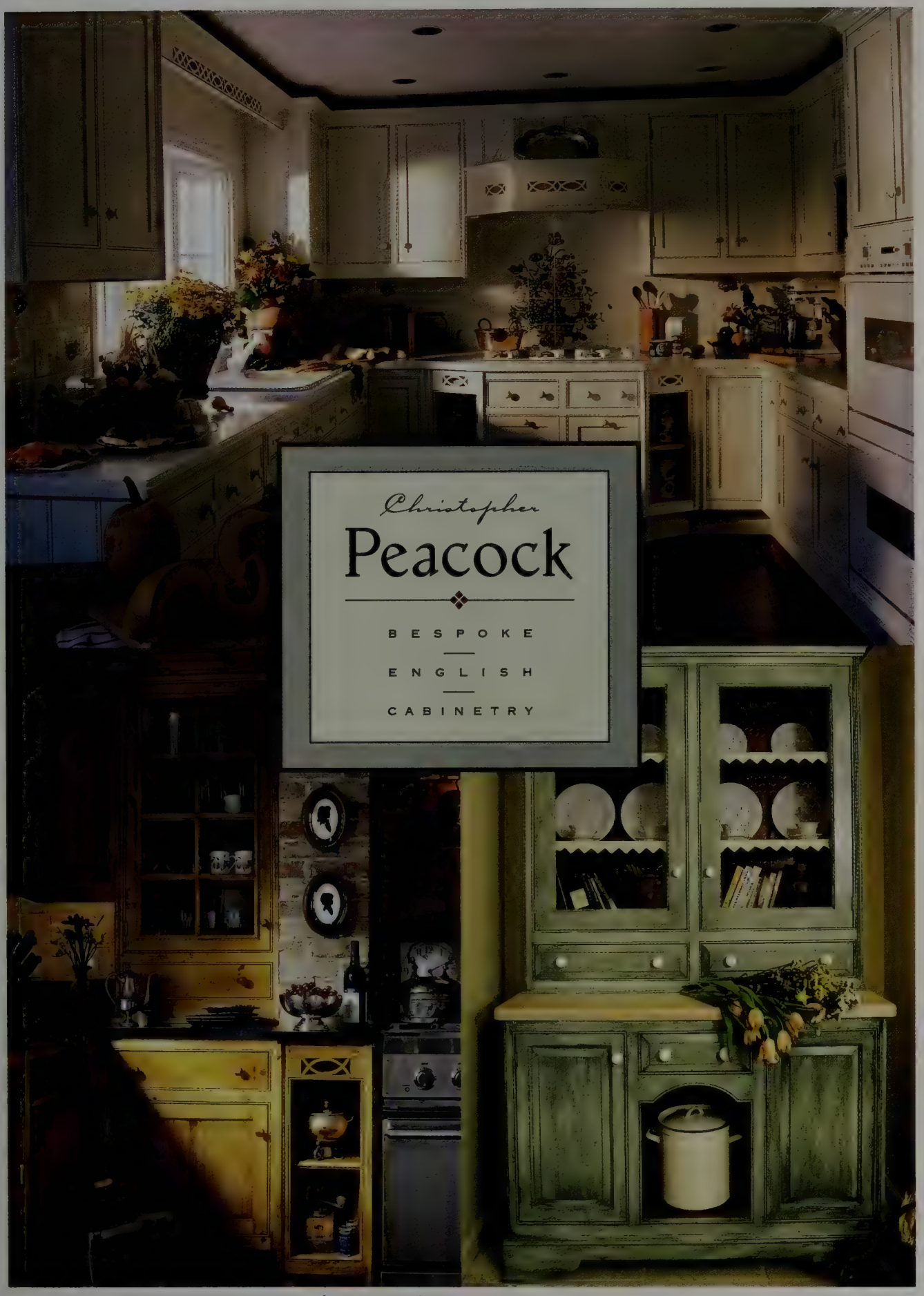
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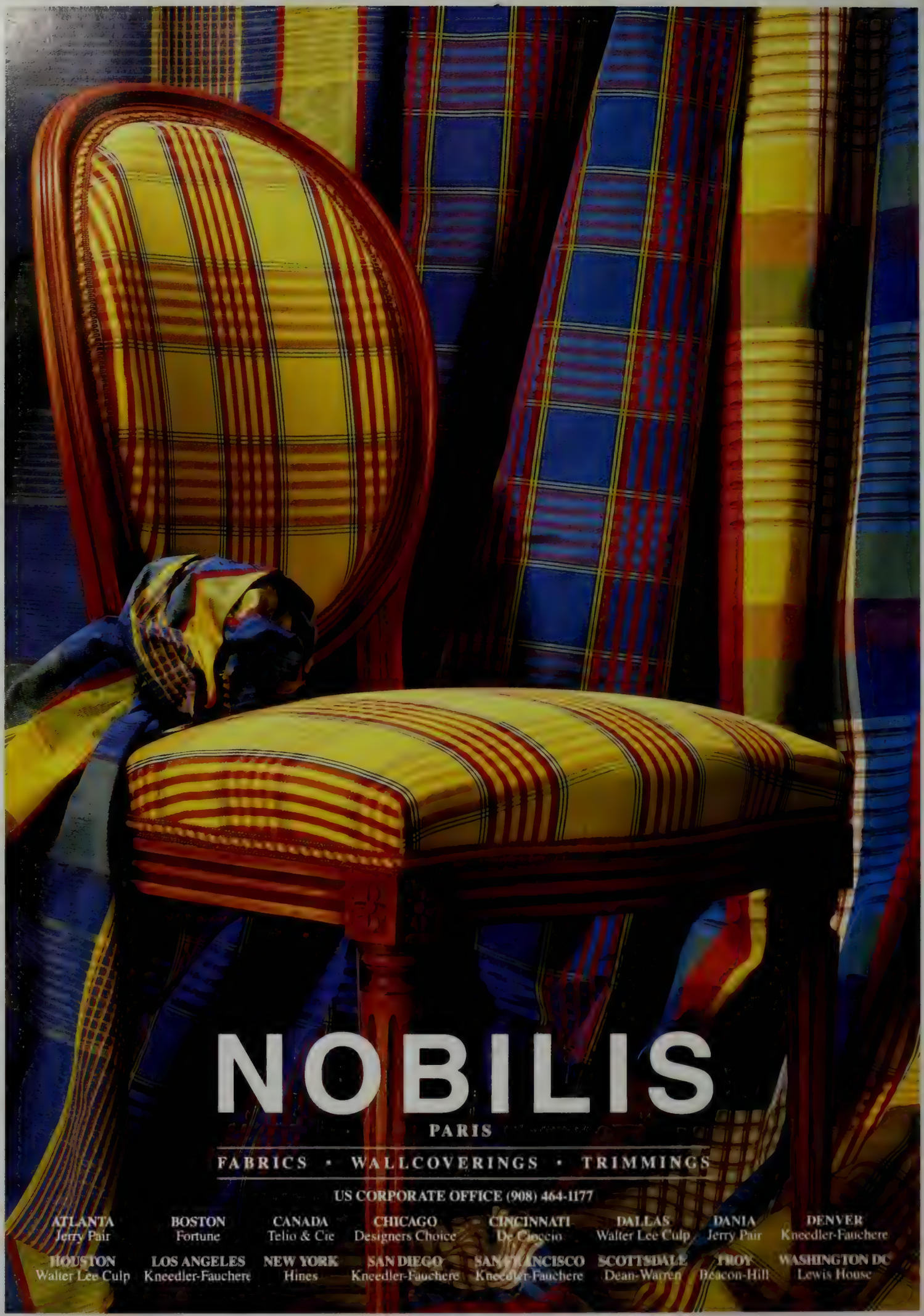
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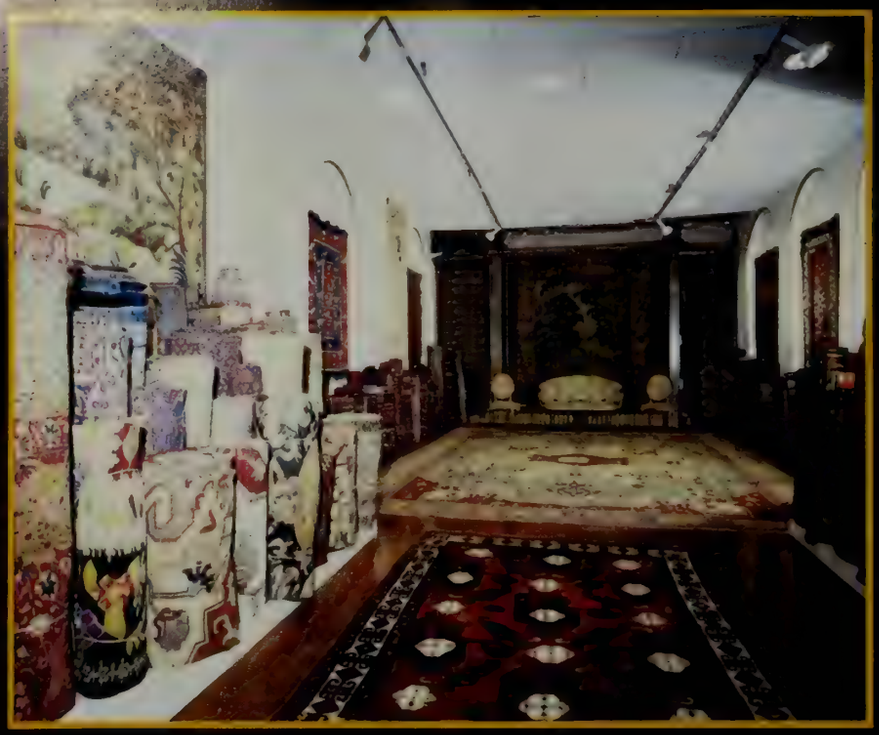
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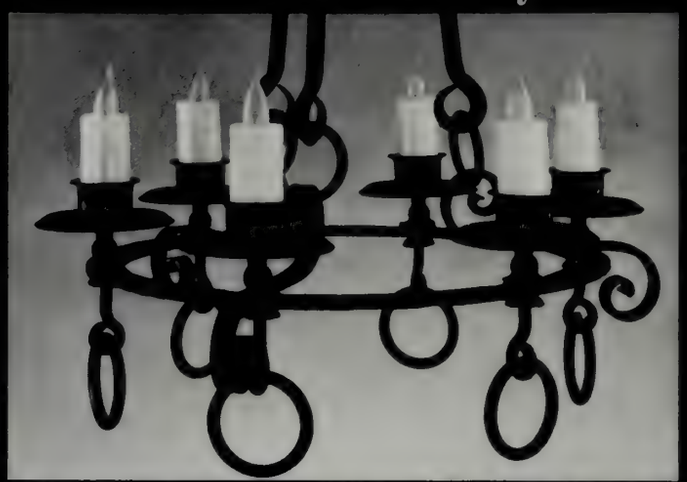
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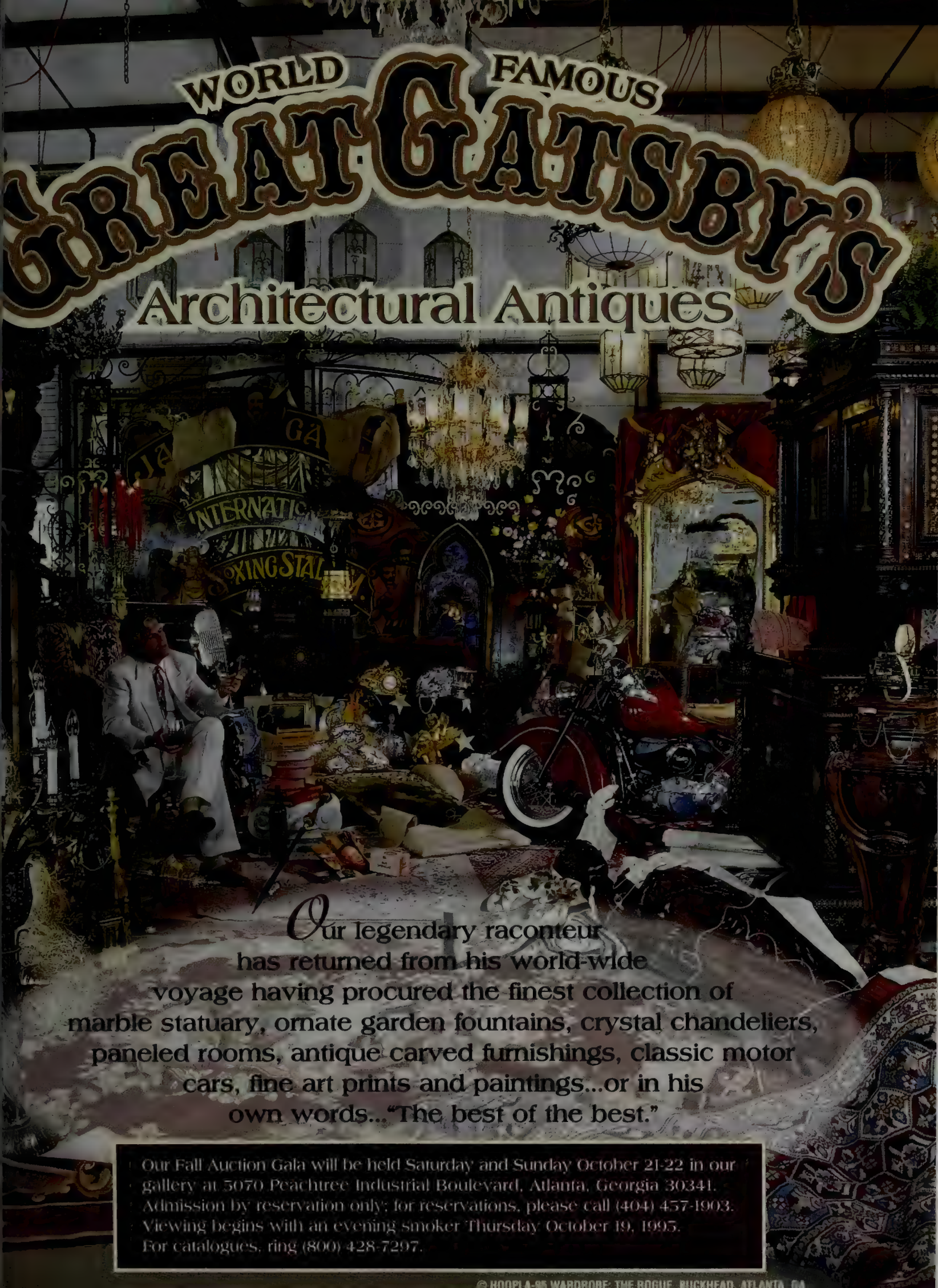
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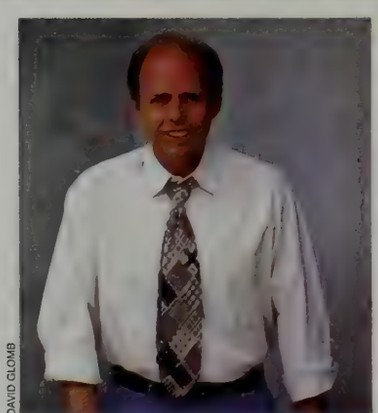
Design



DURSTON SAYLOR

At the Manhattan offices of Harry Schnaper, a trained clinical psychologist, there are "four type-A personalities and an espresso machine." But the look that comes out of Schnaper's office, which works predominantly in New York City and the Hamptons, is quite calm—"tailored and clean," as Schnaper describes it. While he's done traditional English-style interiors (he briefly lived in England and attended the Chelsea School of Art), his own tastes run toward Art Déco, Moderne and some 1950s furniture. And he's high on glamour: "the kind of room that says, 'This is big-city living.' " Schnaper, who began in the interior design business with Robert Metzger before setting off on his own in 1989, is interested in full-scale architectural renovations. "I'm very pro-architecture," he says. "I encourage my clients to spend more money on the background, even though that's like shooting myself in the foot."

December 1994



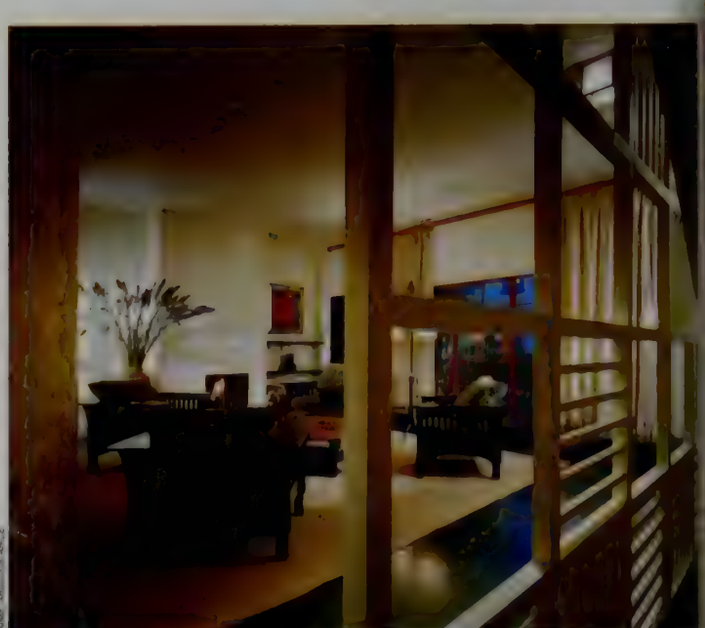
DAVID GLOMB

STEPHEN SHADLEY

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Design

I'm a straight-lines person," says Stephen Shadley, who's drawn to twentieth-century designers Greene and Greene, Isamu Noguchi and George Nelson, among others. For clients who share his taste in furniture, like Kathryn and Robert Altman, Diane Keaton, and Cari and Matthew Modine, Shadley also enjoys blending disparate elements. In the Modines' New York apartment, where the focus is on Arts and Crafts, he added an early-1900s painted Swedish table in the Arts and Crafts spirit and 1970s Bellini chairs. Shadley often lifts pieces from other cultures and combines them with modern American designs. Recently made, one-of-a-kind handcrafted items appeal to him as well. Whether he's designing in New York or in South Carolina, Shadley's interiors reflect his observation of the setting and landscape—something he learned in his previous work as a scenic artist for motion picture studios in the 1970s.



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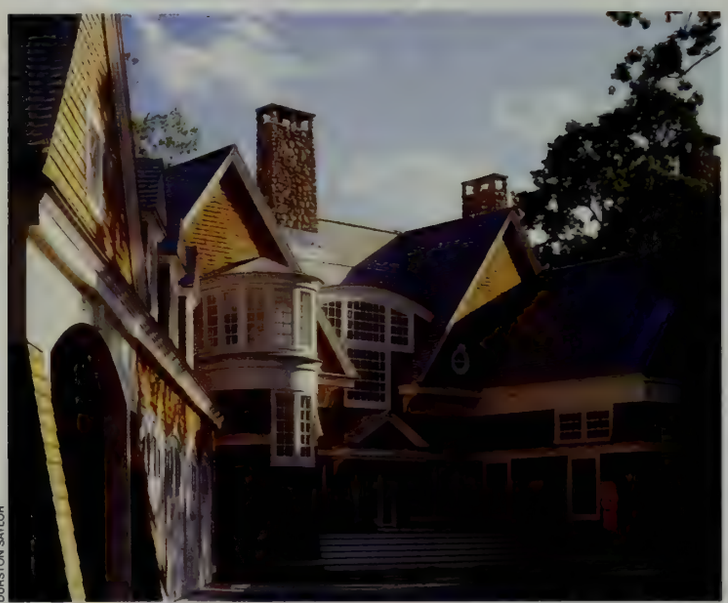


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Architecture



DURSTON SAYLOR

Bernard Wharton and Allan Shope formed Shope Reno Wharton Associates in 1981 "to pursue our belief that architecture is profoundly capable of influencing the daily quality of life." In addition to the pragmatic aspects, they feel that "architecture is defined by powerful soul-elevating elements, such as important axes that connect interior spaces to distant views, or light patterns that establish rhythms within a room." While the firm is known for its Shingle Style houses, it is currently working ("without philosophical conflict") on both classical and modern buildings. "Humanism in architecture transcends style, which we feel is like language: It's possible to speak one fluently but not have anything to say." Shope (right) and Wharton collaborate on all projects undertaken by their twenty-person firm, where craft is emphasized. "We work hard to create buildings that will stand the test of time physically as well as spiritually."

June 1994



ROBERT THIEN

Marjorie Shushan

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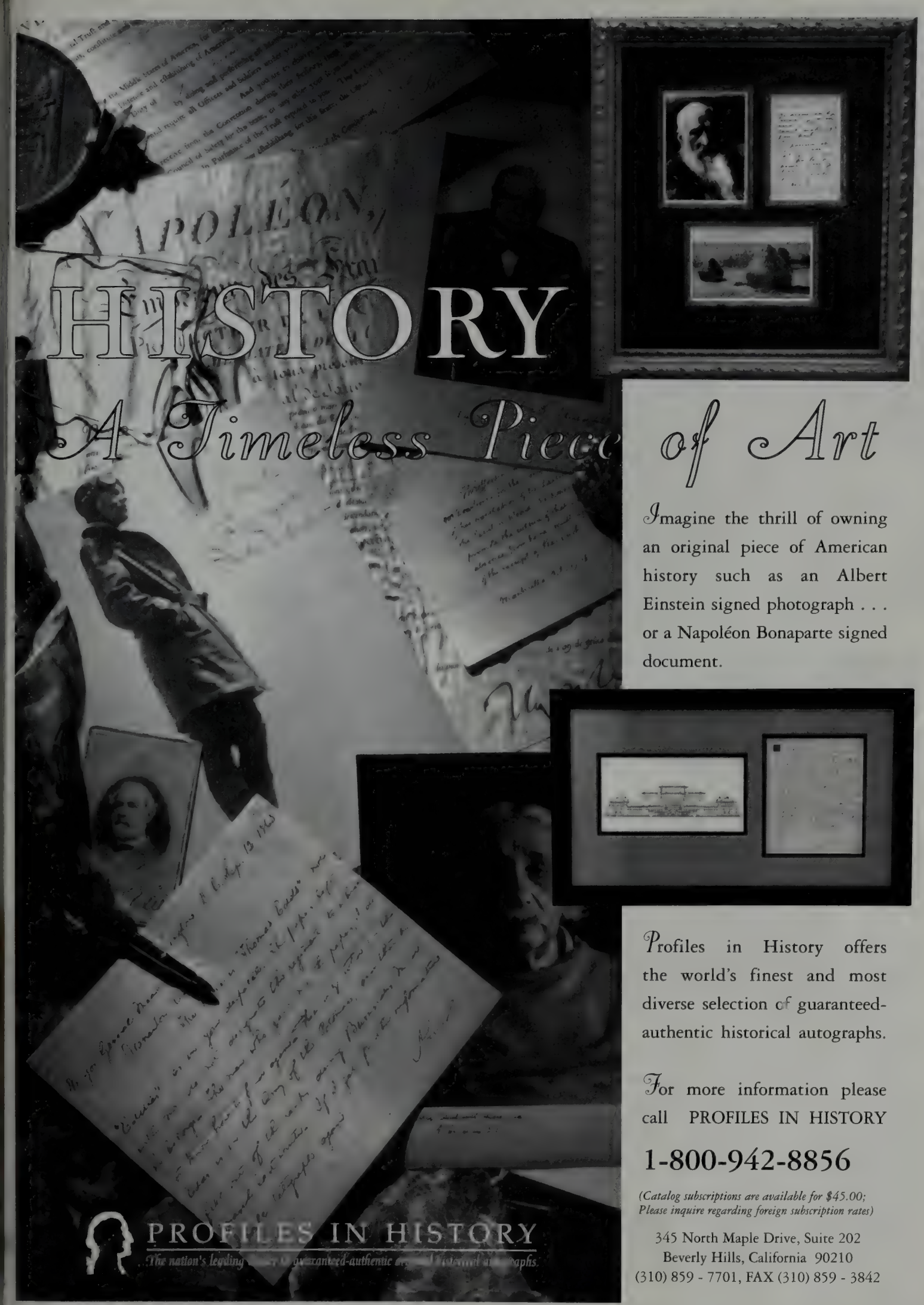
Design

When Marjorie Shushan accepts an interior design commission, a small army of craftspeople get to work building all kinds of custom-designed things: beds made of logs with the bark still on them, fireplace screens and forged-iron tools, large display frames for antique textiles. "I prefer never to use reproductions or anything made recently unless it's by an artist or it's made to look old," says Shushan, who started her own business in 1988 after working with California decorator Kalef Alaton for ten years. Shushan is so detail oriented that she will often temporarily move to the city in which she is working in order to be at the job site daily ("I like to see my work in progress"). And though she will present clients with floor plans and room renderings, she insists that they're merely conceptual, because what if the clients find an antique chair they must have? "There are always surprises around the corner."



ERIC QUINN NORTON

November 19



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Design



RON BLUNT

He may have come from the ranks of Skidmore, Owings & Merrill, known for its skyscrapers and commercial complexes, but José Solís Betancourt decorates with Renaissance and medieval elements, and when appropriate he selects Louis XV and sixteenth- and seventeenth-century Italian furniture. If he can't find furnishings and lighting suited to the architecture, he designs them himself. For a "rustic Neoclassical" pavilion on a Virginia farm, he designed brass wall sconces that look like torches. He shifts back and forth from traditional to contemporary projects with ease and generally avoids excessive ornamentation. "I come from the school of less is more," says Solís Betancourt. "I try to achieve the most with the least." No matter what the style of architecture, he favors earth tones and warm hues, often using taupe as a background. "I use color in small amounts, like in pillows, so the client doesn't get tired of it."

June 1994



SHIRLEY SUN

Daniel Solomon

246 First Street
San Francisco, California 94105
Telephone: 415/227-4081
Fax: 415/777-5306

Architecture

I like to claim membership in a cadre of resistance fighters, a jolly band whose mission it is to attack the ooze that is engulfing the world at the end of the twentieth century. The ooze is a pervasive, invasive disease that operates at every scale—nondescript rooms in forgettable buildings on faceless streets in nowhere subdivisions in nontowns sprawling over obliterated landscapes. Resistance fighters take every target of opportunity. The chance to arrange a room and capture the view or the light, or to plant a bosk of trees, is just as thrilling as building a beautiful street or mapping a real neighborhood. Houses are the essential building blocks—place making at its most personal, elemental and idiosyncratic. I have great reverence for the making of houses because it gives a basis, both tactical and theoretical, to retaliate against the ooze." Daniel Solomon has been in private practice since 1967. He designs up to four residences a year.



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September 19

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Design



DERRY MOORE

January 1995

Although John Stefanidis didn't know it at the time, his childhood visits to the Cairo Museum in Egypt, where he was born to Greek parents, were the start of a long cultural education. Later, after studying at Oxford, he lived in Italy, and his eyes were opened to architecture and artifacts. But it was his involvement with two grand balls in the late 1960s that set Stefanidis on his career in design. After a few subsequent restorations of houses on the Greek island of Patmos, he came to the attention of such clients as Lord Jacob Rothschild and the duke and duchess of Westminster. He is adept at traditional and contemporary design and has worked in such diverse places as the English countryside and Florida. Though his London showroom, where his fabric line is displayed, remains his base, a New York office was recently opened for American clients and to distribute his new furniture collection.



ROB LANG

ROBERT A. M. STERN

460 West Thirty-fourth Street
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Architecture

I see architecture as the highest form of collaboration: with the client, whose needs and dreams set a project in motion and keep it going; with the site, whose shape, orientation and views are critical to the process; with the context—the place—be it near the sea, a mountain valley in Colorado or a long-established San Francisco neighborhood." Robert A. M. Stern, best known for his Shingle Style houses and his vocabulary of classical forms, has designed buildings around the world. In practice since 1968, he develops all his firm's residential work, which makes up one-third of the projects. "Architecture is a collaboration with the past as well—what the client has seen and admired, what I have seen and admired and been inspired by, what the neighbors have built. I always search for ways to overcome architecture's abstraction—to make it place-specific yet timeless, intimate and human without being cute or silly-sentimental."



STEVEN BRIGHTON

December 1991



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Architecture



BRUCE VAN INWEGEN

August 1994

Our firm is committed to the creation of a contemporary and authentically American architecture characteristic of its own time and place," says Stanley Tigerman. "We embrace the intrinsic hybridization that is the inevitable result of the melting pot and reject a signature style that values the author over the reader." Tigerman's architecture has its roots in the Chicago tradition of innovative design and construction. His highly theoretical buildings—modernist early on, expanding on classicism and, more recently, deconstructivist forms—have always incorporated a certain wit and colorfulness. In 1982 Tigerman's practice, which he began in 1961, merged with Margaret McCurry's to become Tigerman McCurry Architects. The firm pursues a diverse range of projects, from private residences to museum installations, and works internationally. A noted educator, Tigerman cofounded the design school Archeworks in 1994.



DAVID PARMINTER

Christopher Vane Percy

27 Bruton Place
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England
Telephone: 44-171-493-7995 Fax: 44-171-355-4006

Design

Most people come to me through recommendation, and my work tends to be in the upper end of the country house market," says Christopher Vane Percy. While his interiors evoke a traditional look and stay within one period, Vane Percy will occasionally deviate: "We just finished an elegant, witty 1990s version of an eighteenth-century house." For London apartments, he has found that classic late-eighteenth- to early-nineteenth-century interiors work well. "Doors can be concealed, and the rooms should be very well lit, very tailored, slick. I like that look." Vane Percy, who started as a design assistant at the Asprey antiques shop in London before launching his own firm in 1971, has learned a great deal through his study of Sir John Soane's techniques. "He designed a door hinge so the door can fold flat against the wall, and his bookcase details have helped me with my work refurbishing Asprey."





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Design



RON BLUNT

In Carleton Varney's world, children not only inherit their parents' and grandparents' art and antiques, they also inherit their decorator. "I have generations of clients," says Varney, who since 1965 has headed the design firm of Dorothy Draper & Company, which has offices in New York, West Virginia, London and St. Croix. "People come to me for masses of bright, exciting color. I can make a room look wonderful with pumpkin, lavender, acid green and black." Aside from residential interior design, Varney has designed such hotels as the Greenbrier in West Virginia and Dromoland Castle in Ireland, where he owns a home furnishings shop. His office also produces collections of fabrics, wallcoverings and furniture. About his interior design style today, Varney says, "I'm interested in re-creating the Dorothy Draper periods because everybody seems to want them. I'm doing a lot of things with big, bold prints."



ROB LANG

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Architecture

The experience of Venturi, Scott Brown and Associates is diverse, covering a variety of project types from decorative arts to city planning. "But in their diversity," say Robert Venturi and Denise Scott Brown, "our projects have a common attribute: a fresh approach to complex and contradictory problems. Forgetting preconceptions and immersing ourselves in the quality and atmosphere of the enterprise, we believe, results in innovative and eloquent design." Venturi, Scott Brown and Associates is a thirty-year-old, forty-eight-person office that describes itself as a "one-team firm," where the principals are involved in each major commission. Scott Brown is most noted for urban planning and design; Venturi is best known for both buildings and his landmark 1966 book, *Complexity and Contradiction in Architecture*, which celebrated the ordinariness, and disorderliness, of vernacular American architecture. He received the 1991 Pritzker Architecture Prize.



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Design



KEES HAGEMAN

Although he juggles as many as forty interior design projects at one time, antiques dealer Axel Vervoordt invites his clients to the Belgian castle he has restored to see how they react to the room arrangements and to his collection of antiques. Vervoordt hasn't "decorated" the castle—in fact, he loathes the term. "I want to make sure a house looks as though the people have lived there for years. I like architecture that is in harmony with the place it's built." Vervoordt's priority is the reorganization of the interior. "Light is very important. In the morning I like to live on the east side, and in the evening on the west. Seeing the first sun in the morning gives a lot of energy." Most of the furniture in a Vervoordt interior is old, even in a contemporary house. Vervoordt is, after all, an antiques dealer first. He employs fifteen restorers on his staff of forty-six, which includes four interior architects and two art historians.

May 1995



TIM BRODROW

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Design

Rugs usually dictate the look of a room decorated by Lady Victoria Waymouth, who grew up surrounded by antique carpets in the house of her father, the ninth earl of Hardwicke. But Waymouth isn't only fond of the Oriental variety; "I'd love to do a modern building and use Christopher Farr's carpets with wonderful modern pictures," she says. Waymouth is usually commissioned for work on large houses in England, Australia and the United States. She worked for David Mlinaric for the first five years of her thirty-year career, and it was with him that she learned how to treat an interior by studying the architecture. "Houses with proper architecture need strength, which you can give them with color. Some people have horrors with colors, but I'm not a beige-on-beige person." The location of a residence also shapes its look: "If you're doing a house in the Far East, you don't haul out English furniture. You find things there."



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Design



Beautiful furniture is a significant aspect of my work," says Bunny Williams. "I spend my life shopping." She learned about antiques working at Stair & Company, the English antiques dealer in New York, and about interior design from Sister Parish and Albert Hadley, for whom she worked for twenty-two years. From Hadley she learned that "design is the discipline of the orders of rooms versus a whole lot of furniture thrown together," she says. "He was relentless in teaching us about scale in furniture." From Parish she learned about livable rooms with pretty things, places "that people love being in." On her own since 1988, Williams says, "People come to me because they see things that are traditional, but I work in a number of different styles. I like to make a warm, inviting room people can sit in, read in and watch television in. The true test of a room is that you never want to leave."





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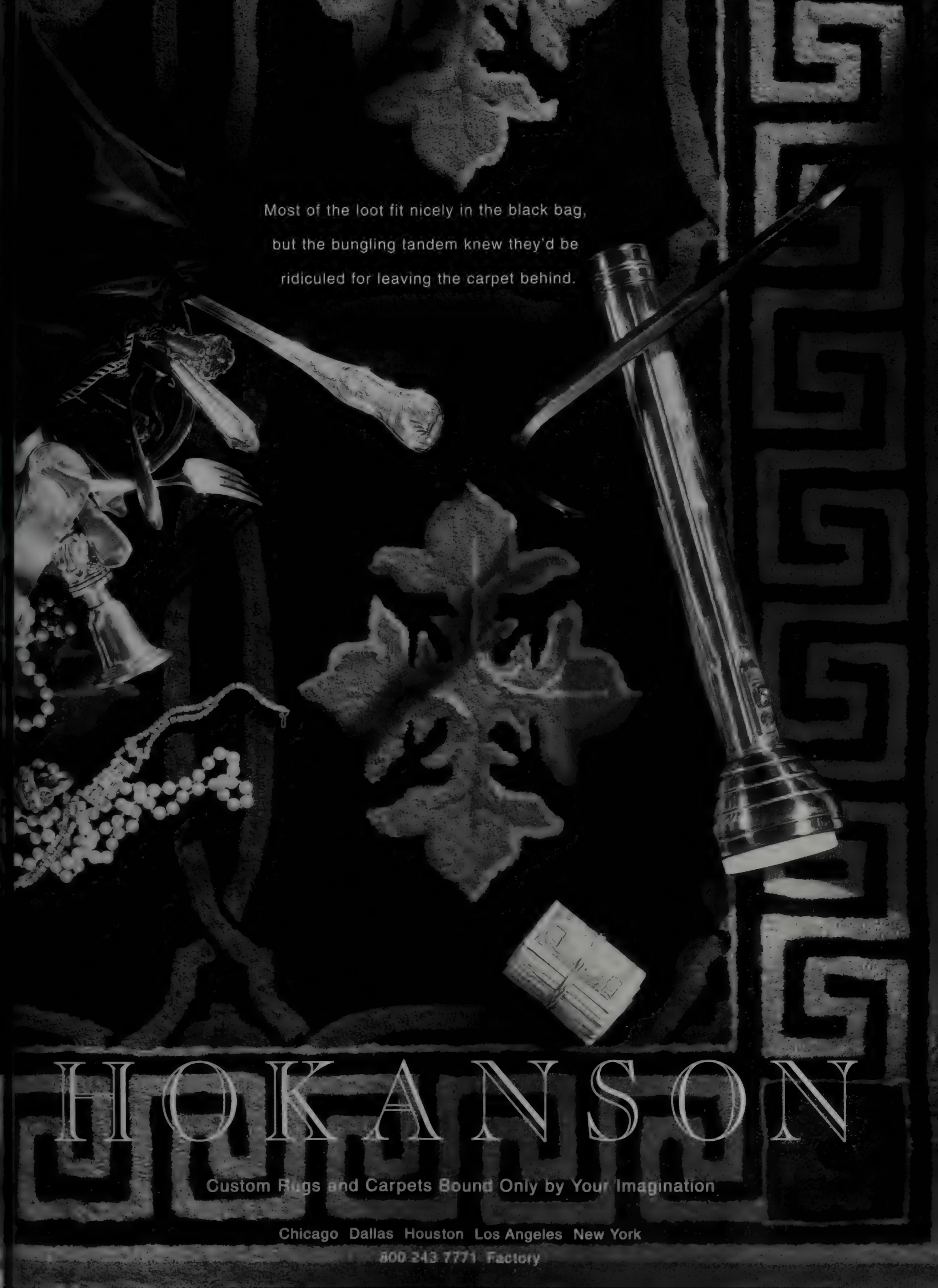
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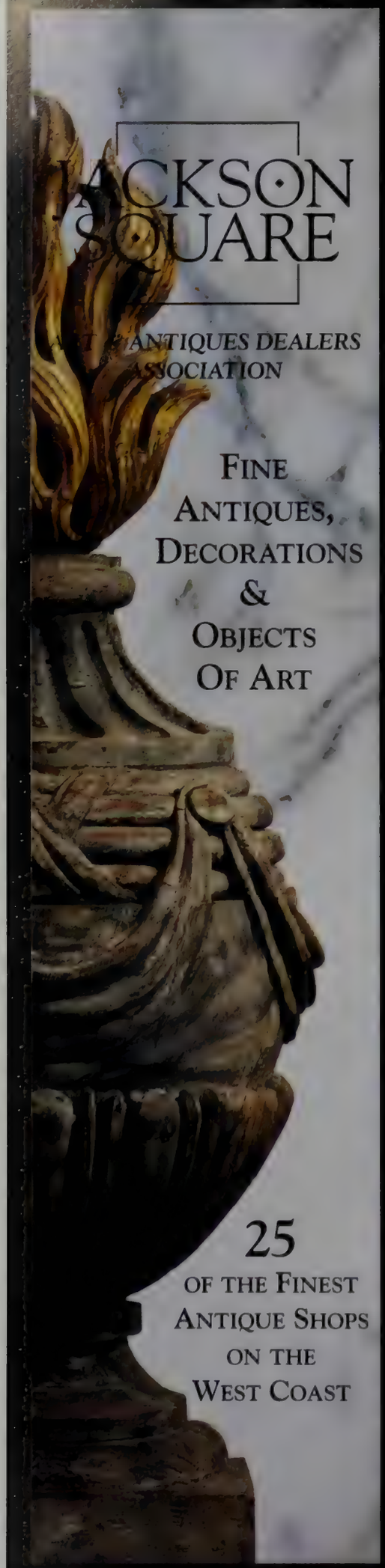
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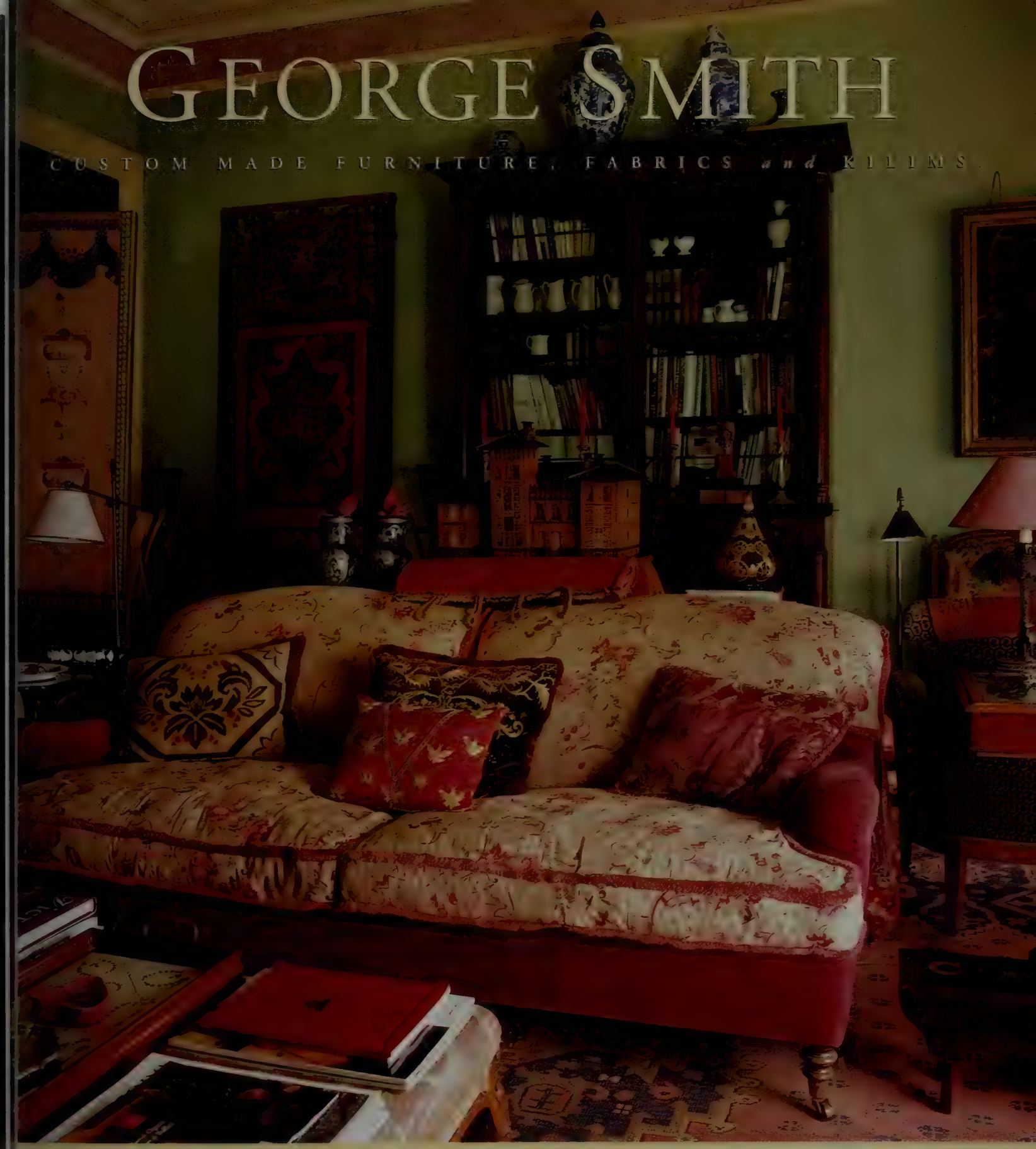
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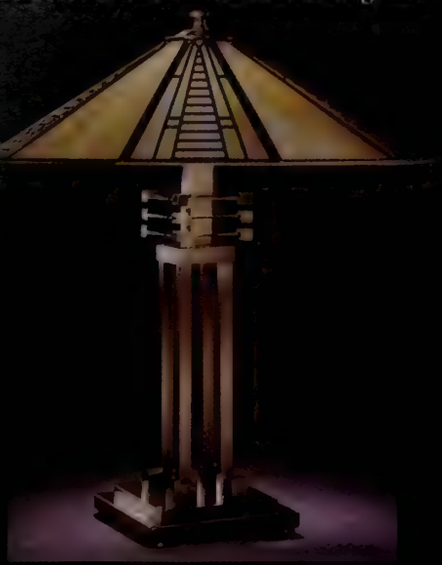
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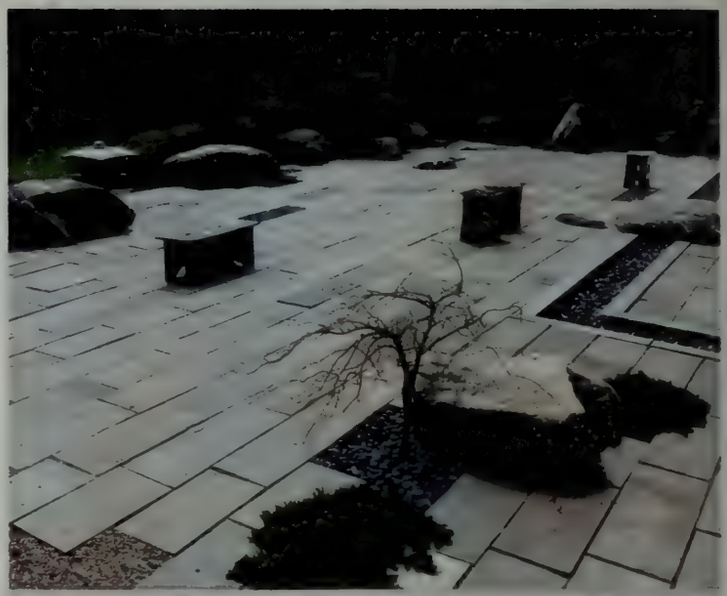
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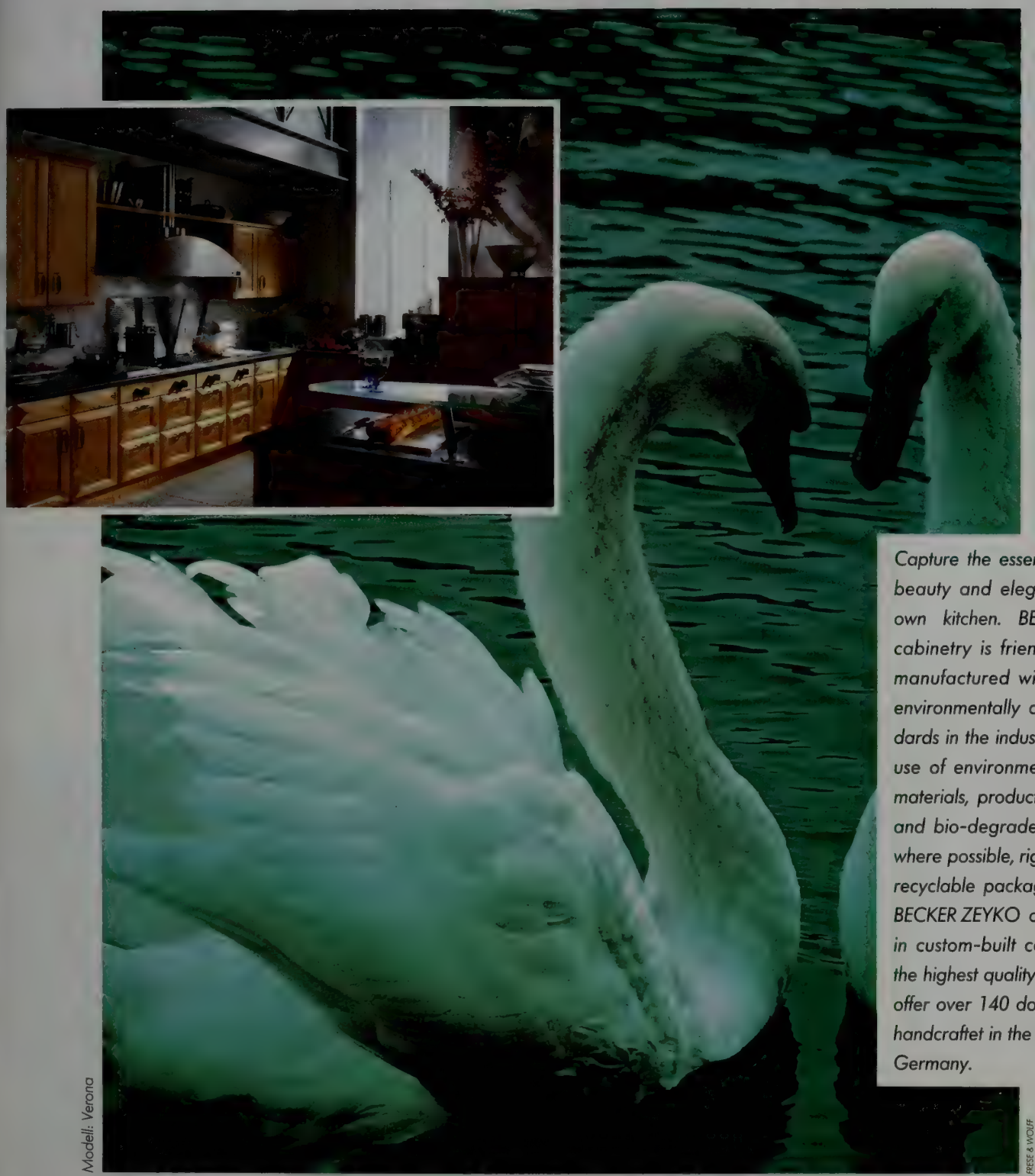


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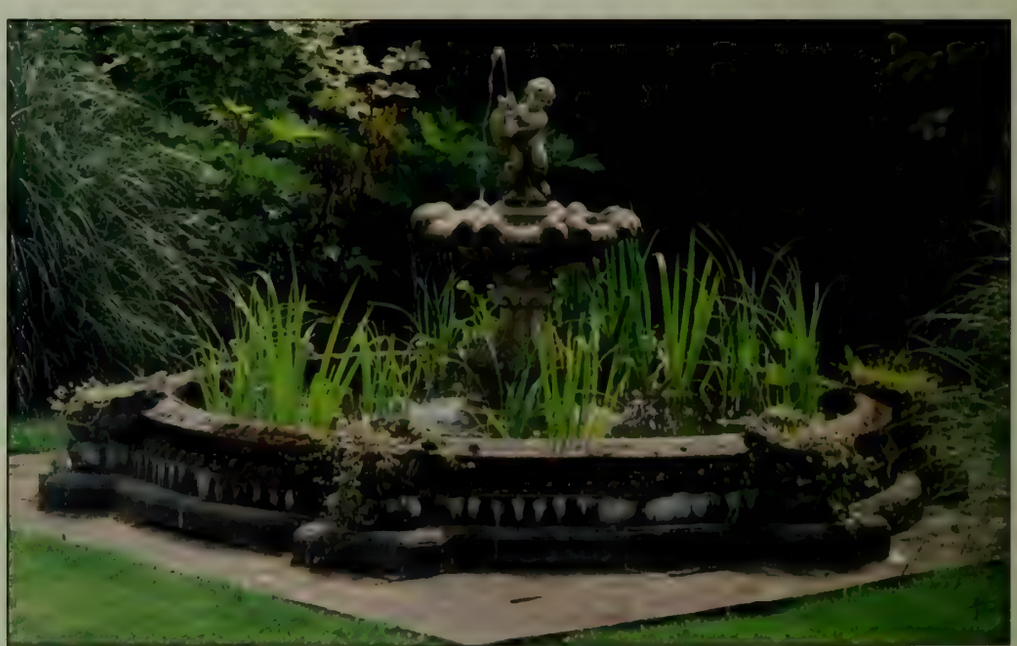
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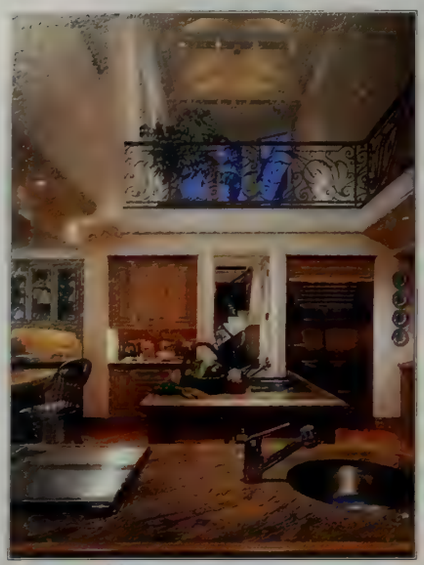


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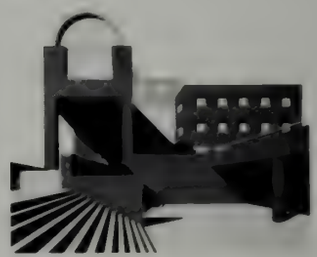
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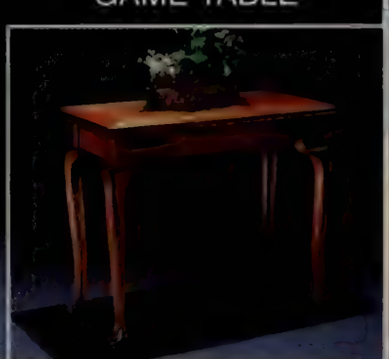
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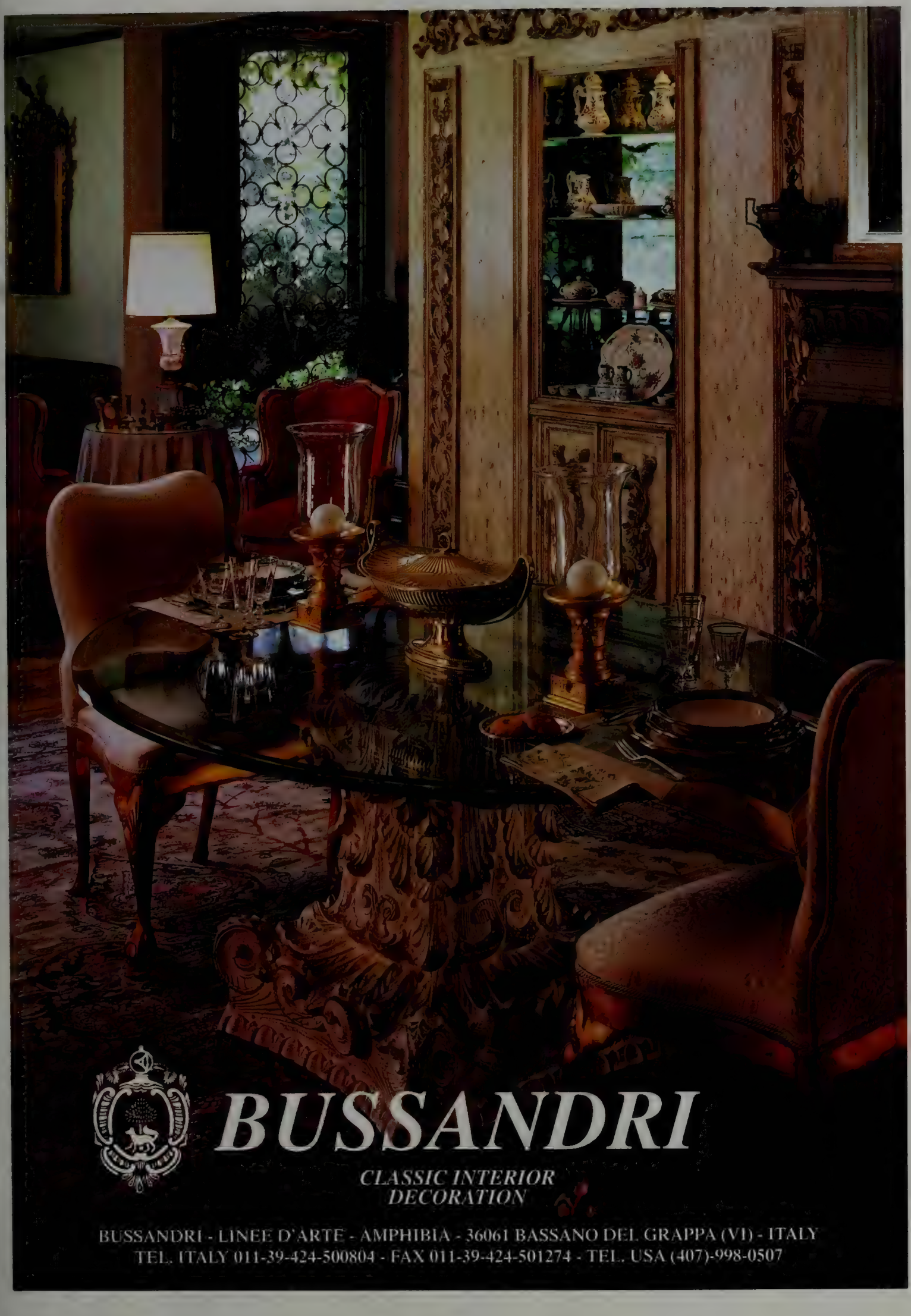






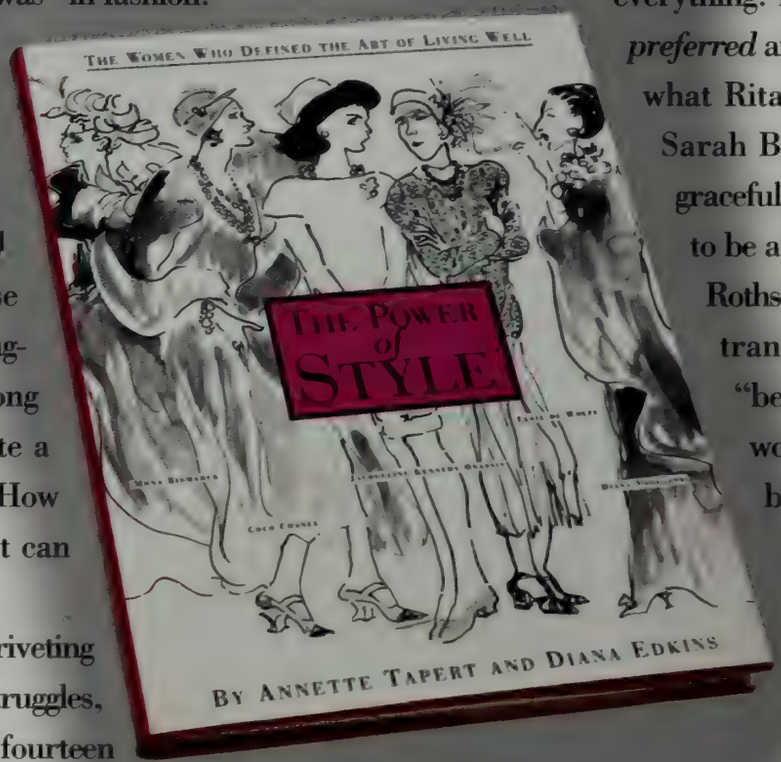





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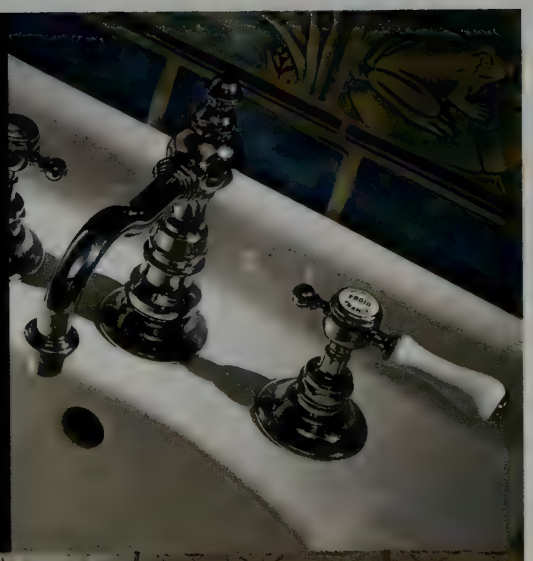
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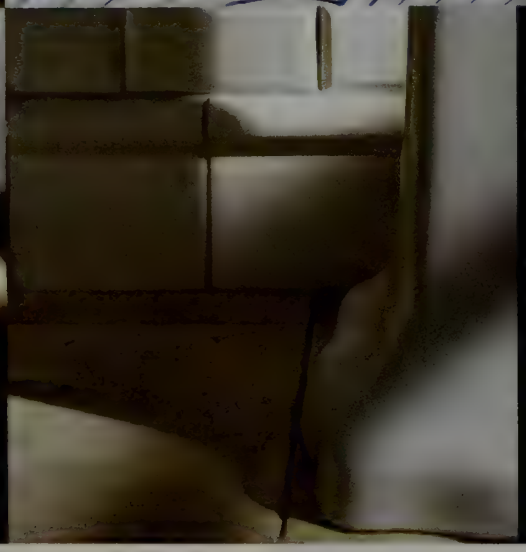
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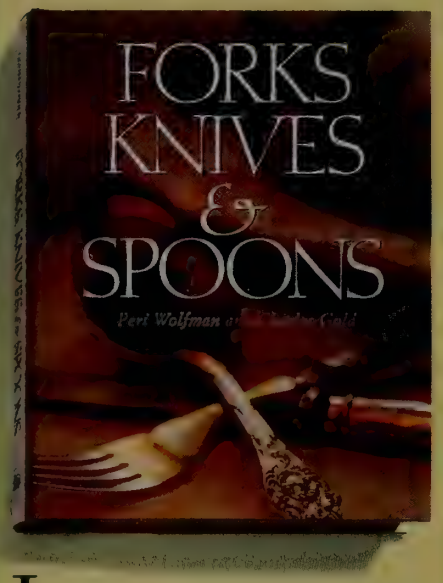


REIN BLUNT

May 1995

WHO SETS THE BEST TABLE IN TOWN?

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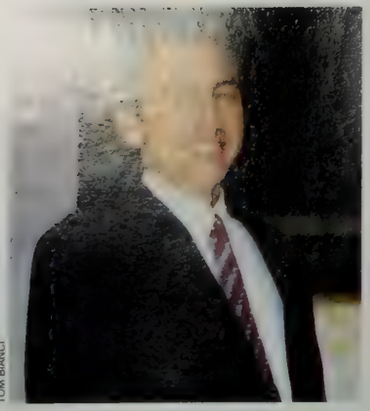
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Design



CHRISTOPHER IRION

November 1994

Paul Vincent Wiseman has three dictums—appropriateness to the client, appropriateness to the budget and appropriateness to the location. "So many people make all of this money all of a sudden and hire some fancy decorator, and there they are sitting in a house that has nothing to do with who they are. I try hard to make sure that doesn't happen." Reconciling the client's ideas with what is appropriate to the site is important to Wiseman. "Somebody might buy a Malibu house built in the sixties, then pull out a picture of a farmhouse in Provence and say, 'I want it to look like this.' What they're really saying is they might like Pierre Deux fabrics or painted furniture. Then you show them how to use a piece of French provincial furniture like a sculpture with a bunch of big white sofas." Wiseman's specialty is antiques. "I'm drawn to slightly twisted Neoclassical pieces. That twisted piece of furniture can give soul to a room."



JOHN VAUGHAN

Craig Wright

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Design

Whether they're in Spain or in Montana, Craig Wright's interiors reflect what he calls "a European approach." Wright has used English country furniture in the growing number of ranches he has been asked to do, but his passion is for Italian, French and northern European pieces. "I use them sculpturally," says Wright, who owns the Los Angeles antiques store Quatrain. Wright studied architecture at the University of Southern California, and he's an advocate of traditional design. "People live better in settings that refer to the past. I wouldn't mind having a contemporary house if it was very crisp. But I object when architecture becomes decoration." Wright prefers to work with an architect so that he can concentrate on the minute details of decoration. "I have lots of conversations with the husband and wife. There's always something the husband wants desperately, like a place to put his briefcase."



JOHN VAUGHAN

December 1993



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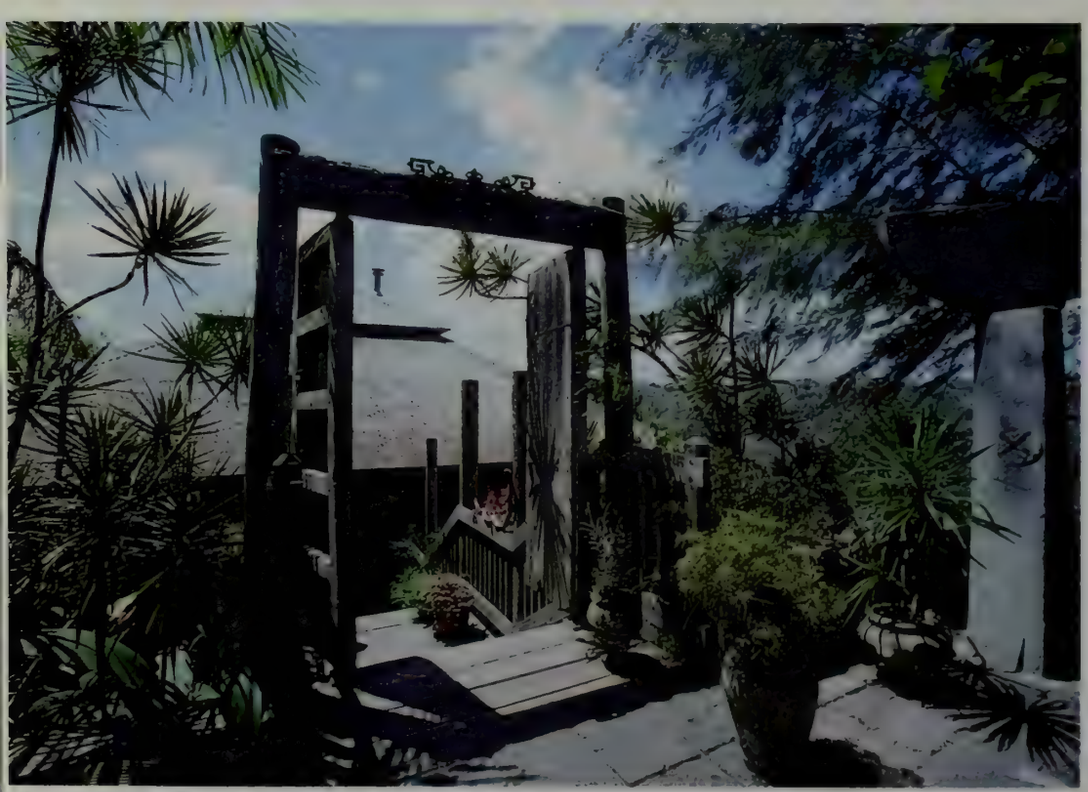
A SCULPTOR'S RUSTIC REFUGE IN THE CAYEY COUNTRYSIDE

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY DANIEL AUBRY

The flash of recognition can strike decisively when it strikes. Although Toni Hambleton, a celebrated ceramic artist and a native of Mexico, and her husband, Robert, an interior contractor, moved from glacial Chicago to tropical Puerto Rico in the winter of 1962, it wasn't until 1973 that they decided where on the island they wanted to live. That was the year they attended the housewarming of architect and ceramist Jaime Suarez in the Cayey countryside, half an hour from their apartment in downtown San Juan. Toni Hambleton was not surprised to find that the *bohío* that Suarez had designed for himself—a spacious square entirely open except for a small L-shaped sitting room and a half-loft bedroom and bath—had

"Height and open space were the main considerations," says ceramist Toni Hambleton of a three-level house she and her husband, Robert, built on precipitous terrain in Puerto Rico. "We wanted to live with the green of the island." BELOW: A freestanding antique Mexican double door marks the main entrance.

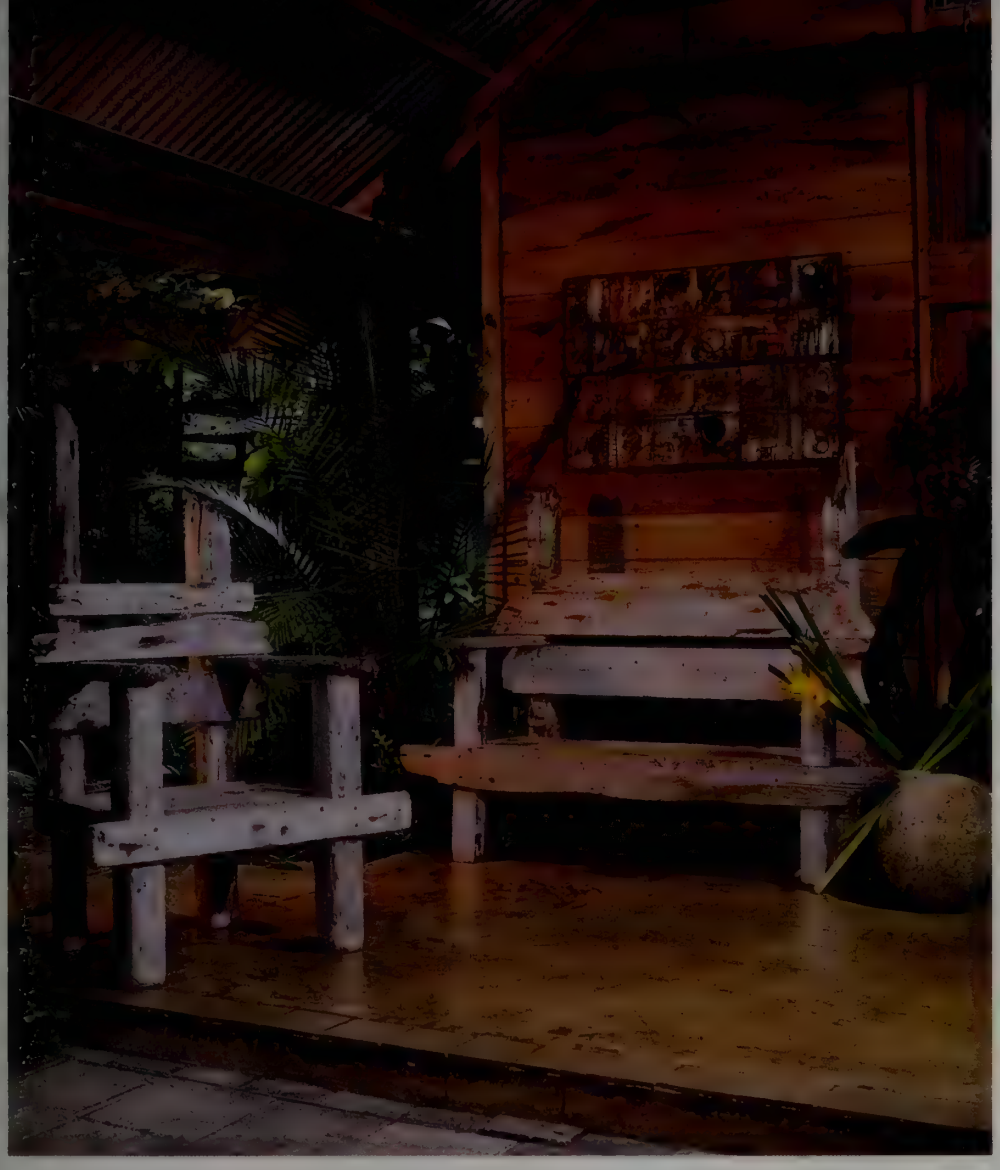
RIGHT: At the edge of the eastern terrace, Hambleton's series of five sculptures, *Centinelas: Testigos de la Historia*, overlooks the Turabo Valley and the Luquillo Mountains. The site drops down to a tropical forest and river, where "palm trees, giant ferns, wax ginger and heliconias grow wild," she says.











OPPOSITE: The high ceilings of the guesthouse, built by artist and architect Jaime Suarez in 1973 and sold to the Hambletons five years later, "inspired the main residence," says Hambleton. "I love high ceilings, aesthetically *and* practically—they keep the heat out."

ABOVE: A natural driftwood bench and chair are paired in a corner of the guesthouse terrace, along with Toni Hambleton's ceramic wall mural *De Memorias y Recuerdos*. "The furnishings don't have varnishes or shines. I work with clay—I needed a place that wouldn't show dust."

the beauty of intellectual organization. But it was the vista that the house was so hospitable to that fired her ceramist's sensibility. "I knew right away that I had to own that view," she says.

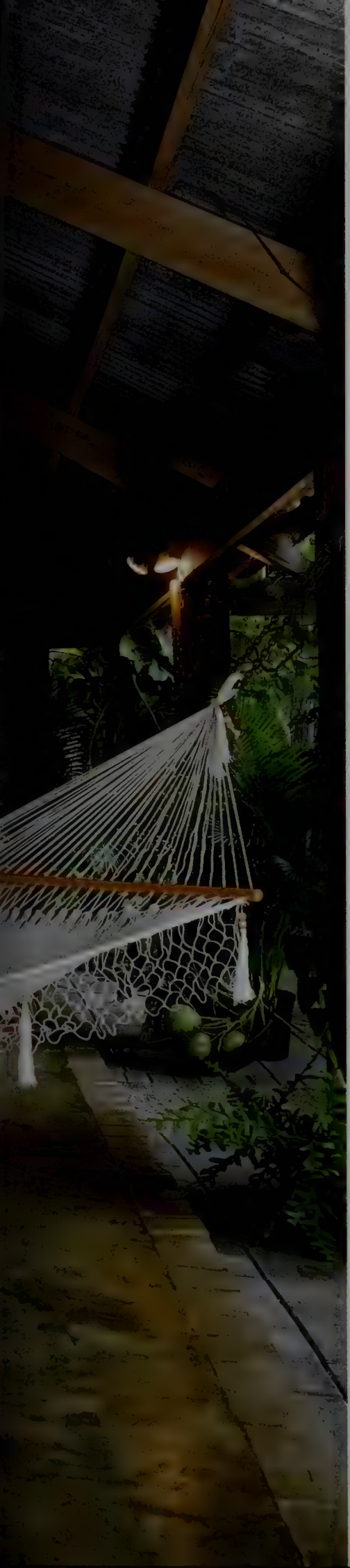
Tulipanes africanos, not to mention *flamboyanos* with their scarlet and orange flowers, were growing wild all down a steep slope; palm trees and tropical hardwoods, giant ferns, wild grasses and vines all rolled in echoing waves of brilliant green to the valley of Turabo, in which the Luquillo Mountains beyond made a gash of jagged shadow. The blaze of day dwindled to a milky pallor, then to deep dark, and still Toni Hambleton was too enthralled to leave. "The moon came out," she sighs, "like a lantern for lovers—magnificent, full. And that was a sure sign, because all my ceramic and sculptural work has to do with the moon. I said to Jaime Suarez, 'If ever you want to sell . . . ' "

Five years later he offered the Hambletons his *bohío*, along with an acre or so of land. In a nod to selenology, they named the place Paradiso de las Lunas. (Today, on the terrace of that very *bohío*, five of Toni's lustral sculptures inspired by the moon stand tall—the tallest seven feet. A leading Mexican critic was moved to write of them: "These high-temperature ceramics of austere elegance are the outcome of a clear effort to establish contact with celestial energies.") Gradually the couple acquired additional acreage, which Bob proceeded to clear. From there he branched out into landscaping—creating terraces and walkways. "That was the only way to get downhill without cleats," he laughs. Over time he introduced a complex system of cascading fountains, creeks and waterfalls.

For the Hambletons, who were using it merely as a weekend retreat, the *bohío* would prove to be not an end in itself but a ramifying point of departure. In 1986 they built a studio for Toni on the high point of the property—a wooden structure on metal stilts. "In Puerto Rico we build a lot on stilts," Toni notes. The open bottom area became a carport, where Bob now keeps his noneponymous Bobcat. When Toni began to spend far more time in her studio than in the apartment in town, it seemed the reasonable thing for the couple to plan on moving permanently out to Cayey. In 1991, on land just below the *bohío*, they erected an ambitious, 5,000-square-foot house. The structure is undisguisedly anchored by telephone poles. "They were cheap and looked fantastic—old wood covered with tar," Toni enthuses. Indeed, these poles would set the tone for an environment deliberately encrusted with the considerable enrichments of grit.

Like the studio, the house was loosely based on Jaime Suarez's design for the *bohío*. "We didn't have an architect as such," Toni explains. "We weren't aspiring to perfection. Bob gave some measurements, but in most cases our plans were made *after* the different areas of the house were built. When the workers ran into technical snags, we would all sit down and think about how to solve them. For instance, closets. We forgot them. But there is always a creative solution—we went out and bought some old armoires. The kitchen turned out a little shorter than we thought, so we just had to find a skin-







LEFT: "This place makes you lazy," observes Hambleton. "You can lie in the hammock, do nothing, and feel good about it." Low-hanging corrugated aluminum roofs protect the guesthouse terrace from the almost year-round rainfall. ABOVE: "We sit over and above the trees in the back," she says. "The main living area is on the third floor, so this balcony gets a lot of use."

ny refrigerator." While this laissez-faire approach may seem unusual for a professional builder like Bob Hambleton to take, Toni reassures: "You can always plot your way out of whatever you've built yourself into."

Whatever serendipitously transpired in the act of building seems only to have brought the house closer to the Hambletons' hopes. Dazzlingly balconied and be-decked, with high ceilings and lofty spaces, open to the greenery and the light and to the cooling trade winds from the mountains, the structure stands in total harmony with the nature around it. "Wood was the appropriate medium," Bob Hambleton appropriately points out (his own company is called the Caribbean Woodworking Corporation). The floors were made from antique longleaf southern yellow pine, the walls from native capa prieto, and the doors and the frames for the oversize tempered-glass-paneled windows from old ausubo (or ironwood) beams. "We left the nails in them and the holes and what have you," Toni delightedly exclaims.

The house sprawls on several levels. "I say six," states Bob Hambleton, "but my wife says three. I guess I'm more liberal about what constitutes a

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ABOVE: "Because we entertain a lot, the kitchen is part of the living area," Hambleton says. "The only division is a Mexican butcher block, which we use as a breakfast table." Robert Hambleton's company, Caribbean Woodworking Corporation, crafted the cabinets out of capa prieta, a local wood resembling walnut, and designed the ironwood doors and windows throughout. "First we built the frame," says Hambleton. "Then we decided where to put the interior walls." OPPOSITE: Hambleton's *Centinela III* and Susana Espinosa's *Caminante II*, on the side table, flank the bed in the master bedroom. "We bought very little for the spaces. Pieces we already owned blended in." The half loft—"the driest room in the house"—contains the library.

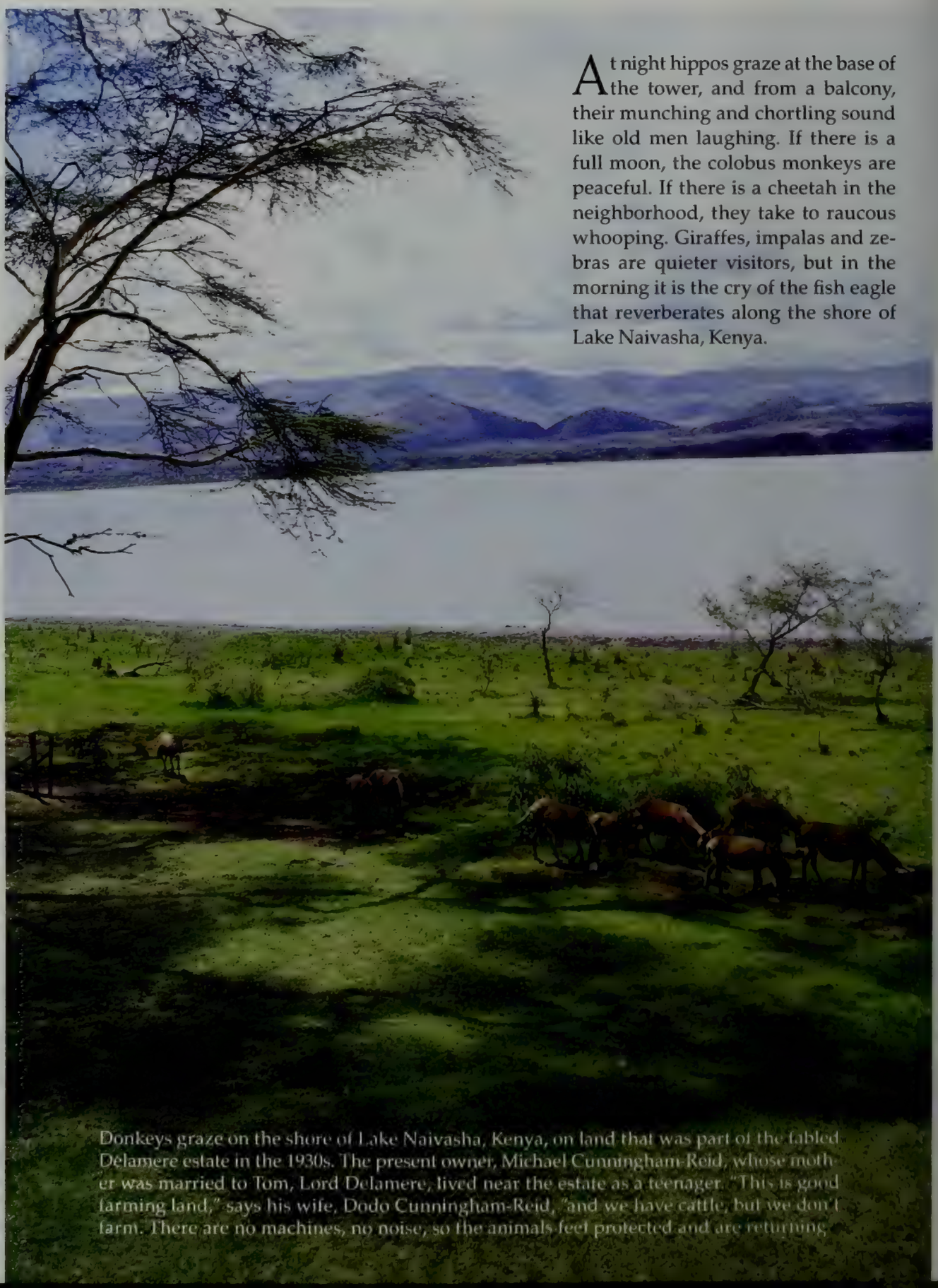
"We didn't have an architect as such. In most cases our plans were made *after* the different areas of the house were built."



A KENYAN SANCTUARY

DODO AND MICHAEL CUNNINGHAM-REID'S TOWER ON LAKE NAIVASHA

TEXT BY ELIZABETH LAMBERT PHOTOGRAPHY BY JONATHAN PILKINGTON



At night hippos graze at the base of the tower, and from a balcony, their munching and chortling sound like old men laughing. If there is a full moon, the colobus monkeys are peaceful. If there is a cheetah in the neighborhood, they take to raucous whooping. Giraffes, impalas and zebras are quieter visitors, but in the morning it is the cry of the fish eagle that reverberates along the shore of Lake Naivasha, Kenya.

Donkeys graze on the shore of Lake Naivasha, Kenya, on land that was part of the fabled Delamere estate in the 1930s. The present owner, Michael Cunningham-Reid, whose mother was married to Tom, Lord Delamere, lived near the estate as a teenager. "This is good farming land," says his wife, Dodo Cunningham-Reid, "and we have cattle, but we don't farm. There are no machines, no noise, so the animals feel protected and are returning."



About five years ago the couple bought 500 acres as a game sanctuary and began construction of the tower as a weekend retreat. "The most important person on the project was the engineer, Nick Evans—he's a genius," says Dodo Cunningham-Reid, who conceived the pagoda-like eight-story structure. "Concrete was used for the first three floors, then a steel rib cage clad in Kenyan cypress. There's a lot of high tech in there, but you can't see it."



OPPOSITE: The living room on the second floor, with an adjoining library, has native mahogany for the paneling and mantel. "Everything had to be treated for insects, of course," says Dodo Cunningham-Reid. "You name it, we've got it." RIGHT: A monkey perches at close range in the surrounding yellow fever trees, which are common to Rift Valley lakes.

BELOW: Most of the antiques, including the living room's Gothic Revival table, at right, came from the English estate of Mary, Lady Delamere, Michael Cunningham-Reid's mother. "I'm not an expert on birds, but the fish eagle is what Lake Naivasha is famous for," says Dodo Cunningham-Reid. "We have binoculars and bird books at the tower, so I'm learning."





This is where Michael and Dodo Cunningham-Reid are creating a sanctuary for the animals and living among them in the tower they have built as a weekend house. It is land that once belonged to his stepfather, Tom, Lord Delamere, and he knew it well as a young man, so it is "a source of great satisfaction to have been able to buy five hundred acres back, to have a presence on Lake Naivasha again," he says.

The tower grew from Dodo Cunningham-Reid's determination to create "something artistic" in Africa, and she intends it as a symbol. "The continent is dominated by war, poverty, despair," she says. "I had been lobbying against so many things and realized that I couldn't change matters, but I still needed to do something, so I built a tower as a symbol of peace and hope. Some people paint a picture or write a poem when they have a certain mood. I built a tower.

"It began as a dream, but the form of it came into my head one morning, so I scribbled it out and took that drawing to an architect who could base it in reality. I suppose there are Nordic influences because I was born in Germany, but the design is not based on any academic study of architecture. It's what was there when I drew it out. What I do is emotional, not rational."

Her husband, knowing just how difficult it is to build *anything* at Lake Naivasha, much less a complicated



"The tower molds to its surroundings, particularly in the morning and evening light, when it looks like another tree trunk."



LEFT: The dining room has Biedermeier-style chairs made in Nairobi with seats covered in locally woven fabric. "The mahogany paneling was too dark, too much like an English library," says Dodo Cunningham-Reid (below right), "so I had several layers of white and yellow paint rubbed down between coats."

ABOVE: In the fourth-floor master bedroom are a 19th-century French gilt bed and a French writing desk. "Lake Naivasha hosted many eccentrics before independence who brought their own cultural package from home and built their fantasy houses, so my tower fits right in," says Dodo Cunningham-Reid.

tower, thought she was crazy but knew she was determined, so he gave the go-ahead.

And so the tower was built. Curious monkeys watched as it grew taller and joined their territory in the tops of the yellow fever trees. Birds nested in the steel rib cage. Construction took four years, but she was not in a hurry. Then, there it was, looking from across the lake like a delicately carved wood toy.

"You are not aware of its size until you are closer to it," she says, "and

continued on page 233





"While it was important to be contemporary, I felt that it was equally important to celebrate the formative times of my parents, for whom the house was built," says Jaya Ibrahim (left) of the residence he designed outside Jakarta that is now the home of Mary Jane and Mark Edleson. BELOW: "The land between the gate and the entrance was terraced in a way that is reminiscent of rice fields."

"The proportions of the doors and windows are entirely classical, whereas the use of cement throughout the building, structurally and decoratively, brings us firmly into the contemporary world," Ibrahim says. OPPOSITE: The morning room features botanical lithographs by the Victorian artist John Curtis and a Biedermeier-inspired sofa and table. The silver temple dog is Chinese.



INDONESIAN INNOVATIONS

BLENDING CULTURAL INFLUENCES NEAR JAKARTA

ARCHITECTURE AND INTERIOR DESIGN BY JAYA IBRAHIM TEXT BY CAROL LUTFY PHOTOGRAPHY BY TIM STREET-PORTER

We were living in Menteng, which is like the Belgravia of Jakarta, and the idea of moving out of the center of the city hadn't occurred to us," says Mary Jane Edleson. "But we found this place so quickly and fell so madly in love with it that we never had a moment to look back."

The place Mary Jane and Mark Edleson found was located in Cinere, a suburb about forty-five minutes outside Jakarta. Built with an eye toward melding East and West, it was designed by Jaya Ibrahim, a Javanese-born, British-trained interior designer, and was the primary residence of his mother.

"I was having dinner with a friend who was gushing on about a house he knew in Cinere, so we went to see it the next day," Mary Jane Edleson explains. A few days later Mrs. Ibrahim paid a visit to the Edlesons to say that they could move in.

Within a week, the house—and most of its contents—had changed hands. "Actually, I told Jaya that I wanted to buy his collection of prints," Mary Jane Edleson says. "So I said," Ibrahim recalls, " 'You can have them as well.' Then, of course," he adds, laughing, "I had to throw in all of the furniture too."





The south-facing living room, with the dining room beyond, shows "the way one space relates to the other and creates a rhythm that I think reflects both Lutyens and Wright," says the designer. "But of course the result is nothing like Lutyens or Wright."





Adding to the continuity between rooms is the use of teak furniture and framed prints throughout. ABOVE: Antique Thai brass plates on black Formica tables flank the living room sofa, which was modified by Ibrahim from a 1950s design by his mother. The Sumatran lanterns hang from taffeta swags.

OPPOSITE: "The cornice in the dining room, as elsewhere in the house, was designed to have the same rhythm as that of the ventilation openings over the doors to the terrace," he says. The table is set with part of a family collection of 1930s cut glass and china given to Mark Edleson by his parents.

Ibrahim was living in London during the design and construction of his parents' house between 1984 and 1987. Though he had been working for a well-known designer for several years, it represented his first full-scale architectural undertaking.

"It wasn't at all like working in England, where there's a stable milieu for every building," he notes. "In Cinere there was no reference for anything, no established surroundings. On every level I had to start from scratch."

Ibrahim arrived at a design for the brick-and-concrete structure that he describes as "classical in concept, Dutch colonial in spirit and contemporary in form." He designed not only the house but the interior and most of the furniture. All is shaped by a fondness for old England and turn-of-the-century Jakarta and by a desire to preserve the best of both.

Ibrahim did the architectural drawings for the house himself. His starting point was early-twentieth-century Western buildings, specifically those by Frank Lloyd Wright and Sir Edwin Lutyens. He was attracted to what he calls the "horizontals and verticals" in their low, sprawling structures, with rooms running into each other and terraces merging with gardens. His cantilevered concrete eaves are a modern version of Lutyens's sandstone *chujja*, or projecting cornice, from his Rashtrapati Bhavan in New Delhi.

Ibrahim looked as well to the "proportions and deliberate asymmetry" of Dutch colonial architecture. From England, he borrowed from Wilton House's Double Cube Room, one of the great private rooms of the seventeenth century. Finally, he bowed to the traditions and superstitions of Indonesia, selecting terra-cotta-tile roofing to blend in with the surrounding buildings and creating an indirect approach to ward off evil. In the garden, he planted mango, rambutan, guava and durian trees—what he calls "necessary elements for a traditional Indonesian household."

The result is a house that defies categorization: At once tropical and grand, classical and contemporary, casual and stately, it is a mirror of Ibrahim's personal preferences and experiences. "The old world is disappearing, and there is nobody to record it," he says. "I wanted to use



today to celebrate the spirit of the past."

The reception area is dominated by an enormous living room, flanked on either side by a dining room and a music room. The architectural harmony of the rooms is echoed by the ventilation holes, the cantilevered cornice that circles the house and the persistent symmetry of the interior design.

Ibrahim filled the interior with objects and antiques from places as diverse as northern Europe and the Middle East. Among literally hundreds of pieces from Indonesia are a nineteenth-century Madurese sofa, a nineteenth-century Javanese console table, a Sumatran lacquered cabinet and Lombok baskets. From India are cottons, ikats and raw silks, and from England, three collections of eighteenth- and nineteenth-century prints.

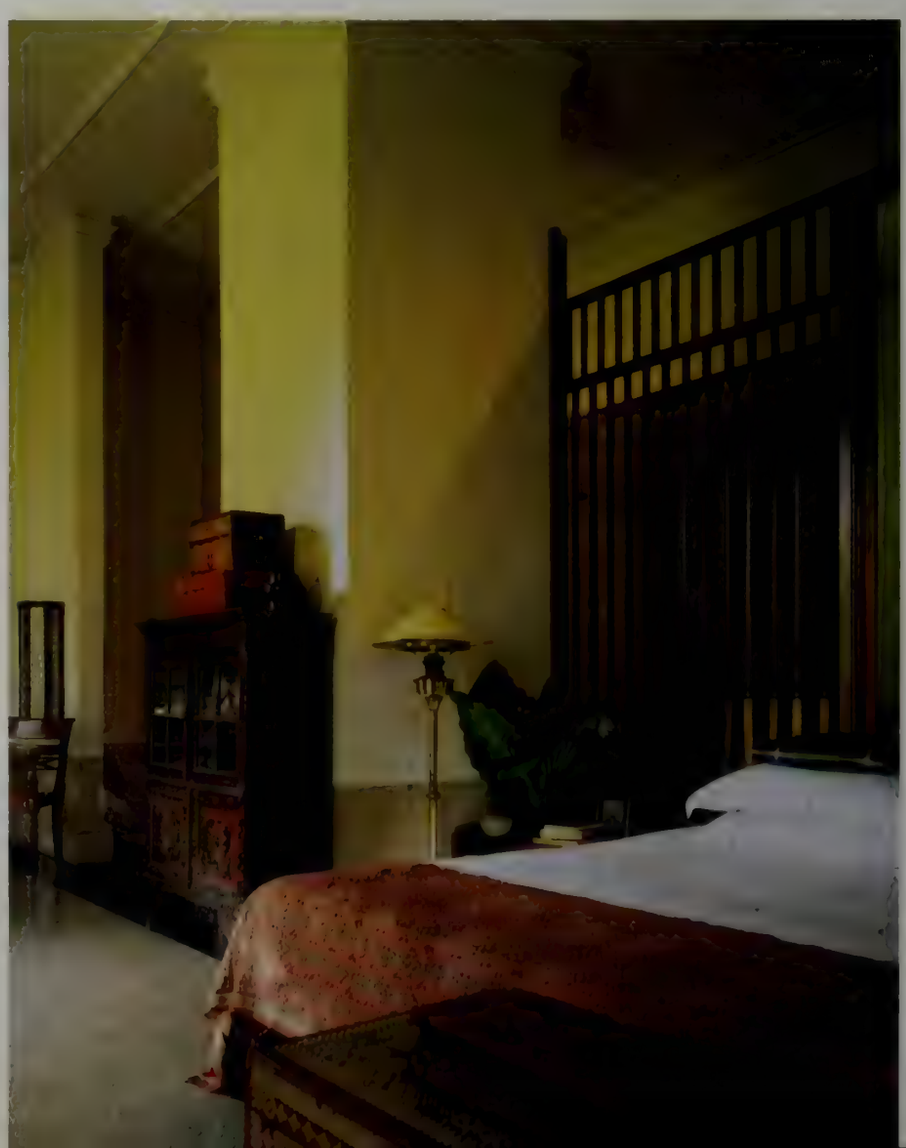
Ibrahim designed the vast majority of the furniture, all of which is teak. It was hand-carved by carpenters during the last year of the three-year construction process and acts as one of the primary visual links throughout the residence. As with the architecture, Ibrahim quoted from an extensive range of sources. The design of the dining table was inspired by the Chinese style, as was the low table in the living room. The dining room chairs blend eighteenth-century French style with the early-nineteenth-century Empire look, while the armchairs in the living room mix influences from China and Morocco.

Such personalized touches in a house usually rule out the possibility of anyone else's being able to live there. But Mary Jane Edleson says that she and her husband sensed an immediate connection to the place. She adds, "We felt as though Jaya designed it especially for us." □



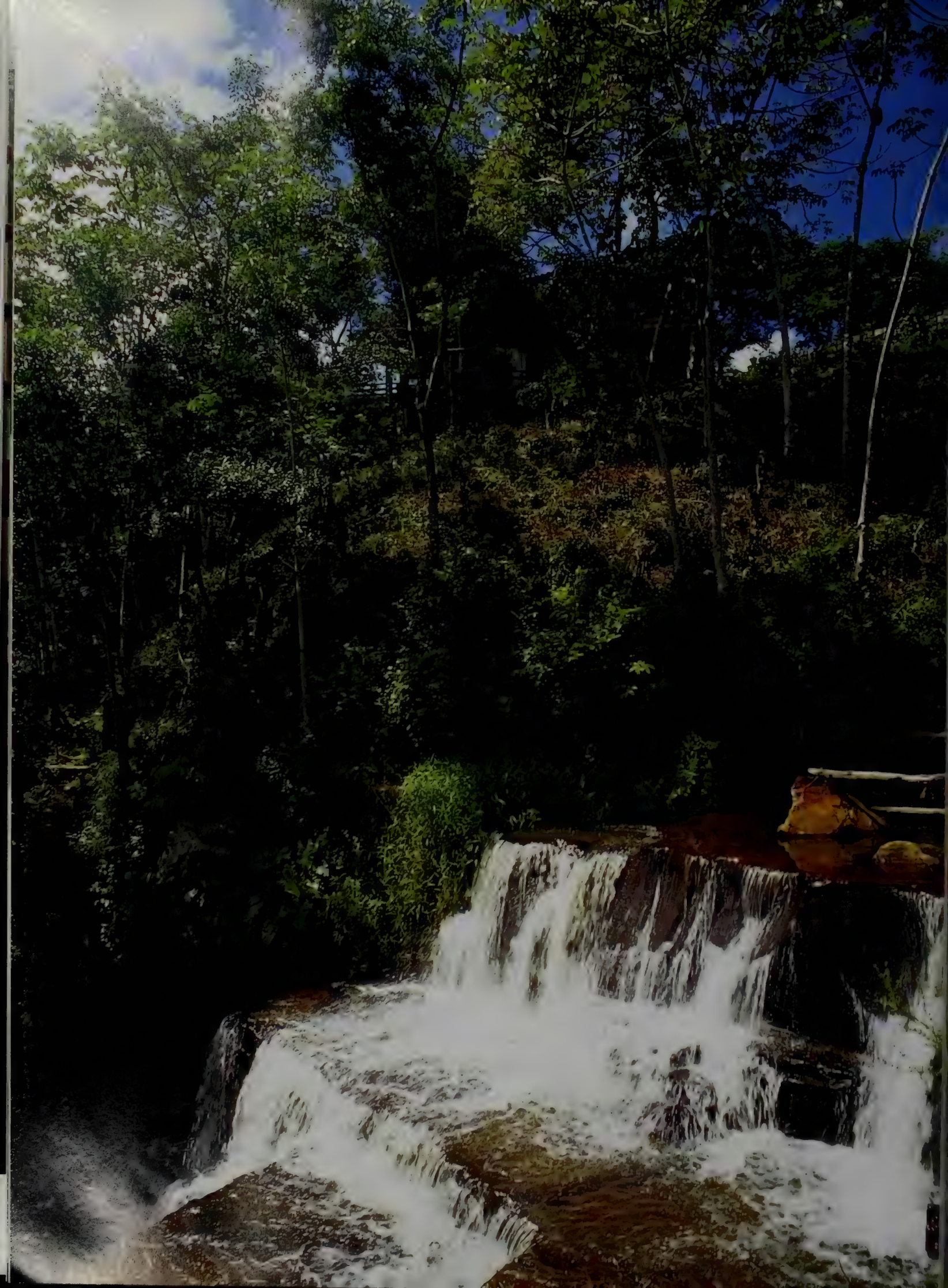
ABOVE: A series of 18th-century engravings of English and classical temple floor plans line a wall in the music room. Ibrahim designed the desk as part of a set that includes the console tables in the living room and the dining room chairs. The celadon pots are Sumatran.

OPPOSITE: "The square holes over the doors recall the ventilation holes found in turn-of-the-century Dutch buildings in Jakarta," he says. Resting on the table, which is covered with old English damask from Christie's, is a turkey-shaped bread loaf made by Mary Jane Edleson.



RIGHT: "A Javanese-inspired screen separates the bed from the dressing area," says the designer. The lacquered cabinet with glass and carved-panel doors and the batik bedcovering are Sumatran. Antique Indonesian woven fabrics rest on the mother-of-pearl-inlaid chest.

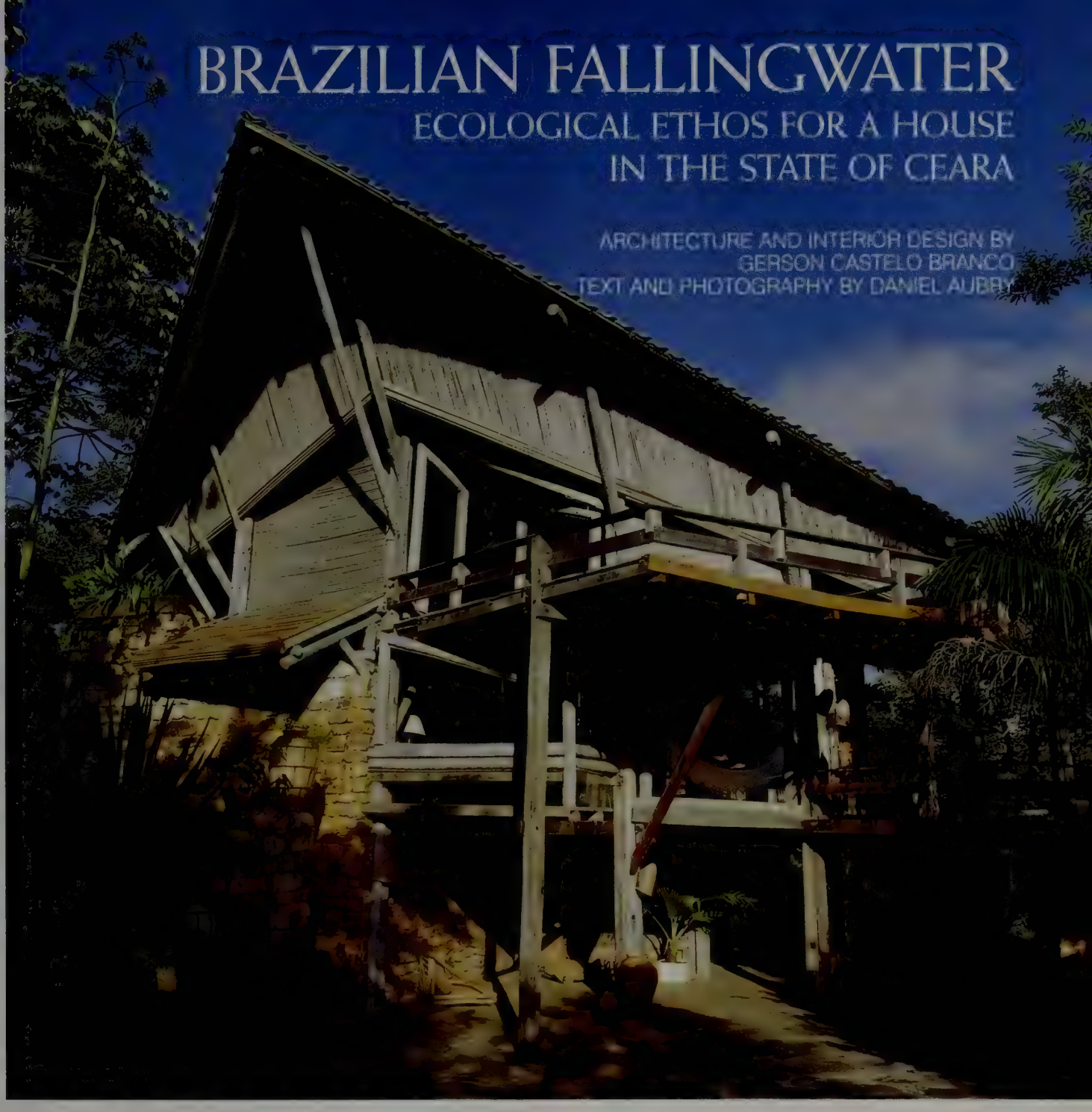




BRAZILIAN FALLINGWATER

ECOLOGICAL ETHOS FOR A HOUSE IN THE STATE OF CEARA

ARCHITECTURE AND INTERIOR DESIGN BY GERSON CASTELO BRANCO
TEXT AND PHOTOGRAPHY BY DANIEL AUBRY



"I created a building that exists in total harmony with the environment," says Brazilian architect Gerson Castelo Branco, who constructed his residence in the northeastern state of Ceará with indigenous materials. OPPOSITE: The mountainous jungle property contains seven waterfalls. ABOVE: Castelo Branco's compound consists of two structures, the largest of which is the main house, with three floors and a delta wing roof. "I used carnauba palm trunks for pillars and fashioned walls from *babaçu* palm stems," says the architect. "The floors are made with either wood planks or slate."

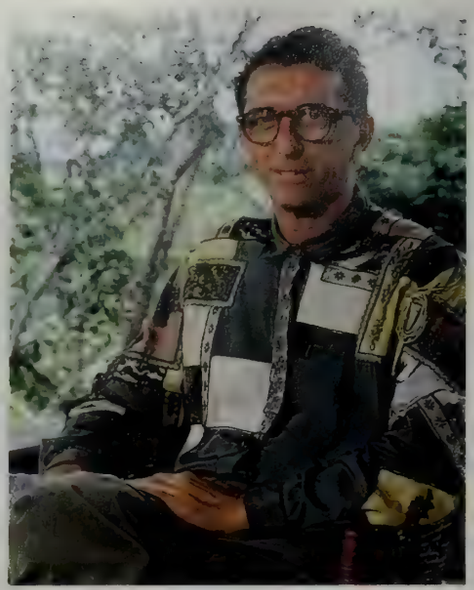
I only want to design what I can design with passion," claims Brazilian architect Gerson Castelo Branco. Nowhere is this passion more evident than in his own residence in Ceará, one of Brazil's northeastern states. He calls it the "house on the mountain," but it is equally tempting to call it a Brazilian Fallingwater.

Even though the house isn't actually built on a waterfall, as Frank Lloyd Wright's masterpiece is, there is a waterfall roaring just below it and six more coursing through the eighty-acre jungle property.

"I'm kind of a hermit," Castelo Branco confides. "I could never cope with the quality of life in cities. I need to hear the birds sing."

Not surprisingly, getting to Castelo Branco's house entails a three-hour plane ride from Rio followed by a four-hour trek from Ceará's capital city of Fortaleza, the last half hour over a bone-rattling dirt track. But the house does not disappoint. Etched against the sky, its massive roof juts out over a three-story façade, reminiscent of Le Corbusier's Ronchamp chapel.

Gerson Castelo Branco's residence



"The architectural design of my house takes advantage of the abundant natural resources of the region, and thus the place is integrated into the landscape," says Gerson Castelo Branco (above).

has an atavistic quality, as though it had emerged fully formed out of our collective unconscious. This primal feeling is reinforced by its rustic building elements—a carnauba-palm-log armature, *babaçu*-palm-stem wallcoverings, rough-cut planking covered with straw matting and Castelo Branco's signature herringbone-patterned palm-trunk wall panels.

The interior of the house is as lofty as its exterior—its open "honeycomb" design allows light and air to move freely. The first-floor living room is partially double height, soaring to the fretted ceiling. There are hammocks and daybeds for lounging and an alcove for watching television. The upper-floor sleeping quarters are reached by a central stair. On the upstairs landing, sitting atop a post at the exact center of the house, is a large crystal that is intended to focus the energy flowing through the space.

What is not immediately apparent is that the house is actually a manifesto, the latest milestone in Castelo Branco's ongoing search for the true face of Brazilian architecture—one that is site specific, noninvasive, fully conscious of climatic and ecological concerns, and one that relies on local building materials, especially wood. In a region where skilled construction labor is both rare and expensive, his house was handcrafted by ordinary carpenters.

"Modern Brazilian architecture has been known until now for its use of poured cement and concrete, which is crazy when you think that Brazil has the world's largest forestry reserve," says Castelo Branco. "Only the *favelas*, or slum dwellings, are built of wood—mostly recycled packing materials. You never see wooden houses in the city, only some prefab weekend retreats for the rich. And those look like Swiss chalets! I want to spread the good news," he emphasizes, "that you can use what is cheap, what is readily available—like palm logs, palm stems, rocks and granite—and that you can use it more beautifully and more effectively."

Some architects are born, not made. Castelo Branco started doing architectural drawings when he was fourteen—"playing around with space and structures," as he puts it. "I don't know why, but the urge got stronger. The forms of how people were living began to interest me more and more." He is now forty-seven, and though he has built numerous houses, commercial projects and even a factory, all with his instantly recognizable stamp, he has never been a registered architect.

"I was never a good student," Castelo Branco explains. "I couldn't have cared less about the academic aspects of learning." Twice he flunked university exams. He then enrolled in the fine-arts school in Bahia, where he "hung on" for three and half years. But by then he had embarked on his consuming passion—building. And he learned by doing.



RIGHT: The smaller building has two floors and was erected nine steps up from the main house's second floor. "I like to have breakfast and lunch on the covered veranda," says Castelo Branco, "with the sound and sight of birds and wild animals." Inside are the dining room, kitchen and servants' apartment. The second floor holds an office where he does his architectural drawings.







"In the master bedroom, I wanted to synthesize the indoors and outdoors as much as possible," says Castelo Branco. "The décor is loose in style, with artwork and furniture of various origins and time periods." Sited on the third floor, the room opens onto an observation deck.



ABOVE: "The guest bedroom, on the third floor, is actually three *camarinhas*, or little chambers, each having space for only a double bed and a shelf," explains Castelo Branco. "The beds are suspended by wooden beams; the cloth ceilings and draperies create a feeling of being inside Oriental desert tents."

OPPOSITE: A view from a deck on the second floor takes in the living room and the guest bedroom above and shows the openness of the layout. "The internal areas form a great nave," Castelo Branco points out. "Only floors separate the spaces." A staircase curves upward in the main axis of the house.

Like Frank Lloyd Wright, Castelo Branco is not shy about advertising his talent. Nor does he shun controversy. These factors ensure that his work and ideas are well covered in the Brazilian press. Even such acknowledged masters of modern architecture as Oscar Niemeyer, who wrested Brasília out of the brush to create the country's capital city, have recognized in Gerson Castelo Branco a kindred spirit. Castelo Branco has won many prizes, among them a 1993 award for best Brazilian design. His work has been shown internationally, and he has been widely imitated.

Still, Castelo Branco has always had to struggle. Brazil's bourgeoisie tends to shun his "native" style of architecture in favor of minireplicas of Versailles or Italianate palazzi that offer flashier showcases for their wealth.

Gerson Castelo Branco is undaunted. "In the past," he says, "I've done things because I needed to work, because I needed the money. But now I'm very choosy about who the client is and where the building will be. It's awfully important that the site, this special place, should fascinate me, whether it's on an island, on a mountaintop or in a field. Then I must find locally the resources I want to use. This is where the thrill of architecture comes to me. I want my houses to tell people that it is possible to live in a different, challenging and unique way, in a place that is out of the ordinary. And this could be a lesson of living." □





THAILAND'S REGENT CHIANG MAI

AN EXOTIC HOTEL MINGLES EASTERN AND WESTERN ARCHITECTURE

ARCHITECTURE BY CHULATHAT KITIBUTR INTERIOR DESIGN BY ABACUS DESIGN
LANDSCAPE DESIGN BY BENSLEY DESIGN GROUP STUDIOS
TEXT BY PETRA CARROLL PHOTOGRAPHY BY JAIME ARDILES-ARCE

OPPOSITE: The traditional architecture of northern Thailand, including winged roof decorations called *kaelae* and private gazebos called *salas*, was incorporated into the two-story guest pavilions of the new Regent Chiang Mai resort.

ABOVE: The series of pavilions includes the golden *sala*, which is located in the center of the resort. Architect Chulathat Kitibutr modeled its roofline after that of a Thai library temple. The wall niche is also based on traditional Lanna style.

BELOW: Decorative Lanna-style paper lanterns hang from the ceiling in the resort's lobby. At right stand two wood temple guardian statues holding lotus buds, and on the lacquered tables sit string harps from northern hill tribes.

It was a farming village in the Mae Rim Valley that gave architect Chulathat Kitibutr the improbable idea to translate the time-honored simplicity of northern Thailand's architecture and customs into a luxurious international resort.

A cluster of sixty-seven pavilions overlooking a mosaic of rice paddies, the Regent Chiang Mai opened in April 1995. But the concept for the resort is as old as the ancient kingdom of Lanna, an agricultural empire of foothill villages unified in the thirteenth century under King Mengrai.

Lanna—which means "a million rice fields"—represented the heyday of northern Thai culture. Borrowing from the neighboring customs of Laos, Burma and Yunnan, China, its people developed distinctive traditions that have become synonymous with rustic Thai-style charm. From el-









TOP: Enclosed behind one of the guest pavilion's baths, and beyond the master bedroom, is a secluded garden where a locally carved wood elephant head is set into a niche amid the lush foliage.

ABOVE: For the interiors, John Lightbody of Abacus Design used materials and motifs from the Chiang Mai region, including weavings, teak carving and the granite for the bath's countertops.

ABOVE: In the high-ceilinged master bedroom, Lightbody combined Thai and Burmese influences for the headboard and chairs. "I cooled down the interiors by using neutral colors," he says.



The concept for the resort is as old as the ancient kingdom of Lanna, an agricultural empire of foothill villages.

[illegible] houses to stenciled red lacquerware, they remain the signature of the north today.

Mining this rich cultural heritage without forfeiting comfort and integrity presented a twofold challenge. The fundamental strategy was to develop an intimate resort that took advantage of Chiang Mai's accessibility without the distractions of its accelerating urban development.

To that end, the company pursued a parcel of land on the outskirts of the city in the Mae Rim Valley, where life remains simple and slow-paced. "The site was weeds and bushes, all sort of naked and unattractive, except for the fact that we knew we could create a horseshoe-shaped cluster of buildings overlooking the valley," recalls Wolf Hengst, president of Regent International Hotels. The dramatic view of the Doi Suthep mountains ultimately clinched the deal.

Working with the U.S.-born, Thai-based entrepreneur Bill Heinecke, the Regent hired a team of experts on Thai culture who could also bring Western-style comforts to the first five-star hotel in the Chiang Mai area. By all accounts, the fruits of their labor were a true collaboration between interior designer, architect and landscape designer. "With Thai architecture, it's impossible to assess where the interior ends and the exterior begins," says John Lightbody, president of the Bangkok-based interior design firm Abacus Design. "There was a lot of no-man's-land."

That said, architect Chulathat Kitibutr's knowledge and interpretation of Lanna's traditions set the tone for the project. Chulathat first experienced northern Thai culture twenty-five years ago. He had just graduated with an architecture degree from Chulalongkorn University in Bangkok, where he had been trained in Western-style architecture. "It never occurred to me to pursue Thai-style buildings," he says. But a six-week trip through unspoiled farming villages up-country changed the young architect's life. He not only settled in Chiang Mai, the capital of the north and now the third-largest city in Thailand, he is recognized today as the nation's foremost expert on Lanna-style buildings.

Chulathat also brought an understanding of rural life to the project. "For a northern Thai villager, it is still the temple that forms the core of daily life," he explains. So for the expansive, open-sided lobby, which sits roughly at the center of the resort complex, he borrowed from Lanna-style temple architecture.

He based the elegant, two-story guest pavilions on what would be considered upper-class homes. Each is distinguished by an intricately carved ornament, or *kaelae*, at the tip of the roof. Resembling elaborate wings, *kaelae* may have originally possessed a spiritual significance. They evolved over time into status symbols, however, with the complexity of the carving denoting the social rank of each household.

Chulathat's most innovative contribution was the introduction of a *sala*, or communal gazebo, attached to each room. Literally an "open-sided shelter," a *sala* is normally found in a temple compound, where it is intended for relaxation. The Regent's *salas* take maximum advantage of the views, and they facilitate the kind of outdoor living that is typically associated with northern Thailand.

The same sensitivity to Lanna culture is also apparent in the rooms, each of which is unique. To offset the richness of the teak, Lightbody, a British-born, twenty-six-year resident of Thailand, used muted colors and understated raw cottons. He also integrated northern Thai crafts, like celadon pottery and stenciled cabinets, into the overall motifs.

One of his biggest challenges was to design a series of chairs, which are



Each pavilion has an indoor table overlooking the grounds for dining in bad weather. The Regent honors the ancient northern Thai tradition of fruit carving with its arrangement of lychee and mangosteen in miniature *kan tok* baskets.





ABOVE: A terra-cotta reproduction of a Khmer panel, which depicts the army of Hanuman (the Monkey General) from the Indian epic *Ramayana*, is mounted on the rear wall of one of the pavilions.



ABOVE: "Thais believe that each piece of land has a spirit that guards against evil and bad luck, so they put up a shrine and give regular offerings of food and flowers," says Chulathat of a spirit house on the north side of the resort.



ABOVE: Perforated fretwork panels are suspended from the ceiling in the Regent's dining room, the Sala Mae Rim restaurant. The locally commissioned paintings depict daily life in the Lanna period of the 16th to 18th centuries.

OPPOSITE: Working rice terraces fill the resort's center. "The idea of integrating agriculture into the architectural plan is consistent with the history of Lanna, which was an agricultural empire," says the Regent's Simon Hirst.



not traditionally used in Thai houses. "In the end, I borrowed a bit from Burma and a bit from the colonial style," he explains. "What I like about working as a designer in Thailand is that you have the chance to design everything from the carpets down to the amenity boxes."

The pavilions are linked by paths made of sandstone and laterite (a material used throughout the history of Thai architecture) and dotted with sculptures and stone carvings. Overseen by Bensley Design Group Studios, a Bangkok-based, American-run firm, the landscaping takes on a more conspicuously Thai flavor as the site slopes southward—culminating in terraced rice fields fringed by a row of coconut palms.

The working rice paddies represent the most dramatic—and adventurous—aspect of the Regent. An unorthodox alternative to the typical strolling garden, they also bring the hotel complex back to the region's agricultural roots. "This is the first time that northern Thai traditions have inspired a resort," Chulathat observes. "The irony is that it took a group of Western developers to recognize their beauty." □

BELOW: "We deliberately steered away from giving the resort a tropical flavor in order to stay true to its northern Thai roots," says Bill Bensley of Bensley Design Group Studios, which created the landscaping. "There is extensive use of plumeria, but not a lot of bougainvillea."



RIGHT: The Regent Chiang Mai's distinctive roofline is outlined at dusk. "It wasn't difficult to figure out where the buildings wanted to go, but the level changes were a challenge—the site drops something like thirty feet," says Brian Sherman of Bensley Design.



"For a northern Thai villager, it is still the temple that forms the core of daily life."



ANTIQUES: MASKS FROM AROUND THE WORLD

COMPELLING ICONS OF PRIMAL HUMANITY

TEXT BY VERLYN KLINKENBORG

BELOW: *Mask*, New Ireland, circa 1800. Wood and paint; 29⅜" x 17⅞". New Ireland sculptural works, including masks, were called *malanggan*, which also designated the ritual ceremonies marking death, fertility and initiation of the young. A mask worn by a tribal member who squatted near a ceremony's dance area was of the *matua* variety, which was modeled after ancestral effigies. Galerie Ch. Ratton & G. Ladrière, Paris.

On the reverse of nearly every mask there's a hollow meant to fit the human face, no matter how distorted or fearsome or extravagant the visage on the front of the mask may be. That hollow—the recess that accepts the wearer's nose and cheekbones and brow—is worth thinking about. It's the place where what is human in the mask intersects with what is animal or divine or otherworldly. It gives force to the question the poet Octavio Paz asks in his book *The Double Flame*. "What lies behind the mask," he wonders, "what is it that *animates* the character?" Paz is talking about masks worn in ancient Roman theater, but the question is even more interesting when asked of masks whose purpose is religious or ceremonial. His answer is "the human mind, soul, or spirit," but that is not the answer every culture would give.

Over the course of this anthropological century we've grown accustomed to looking at masks as artifacts, as art, as examples of what used to be called "the primitive." It might be more accurate to say that they beto-



BENEDICTE PETIT

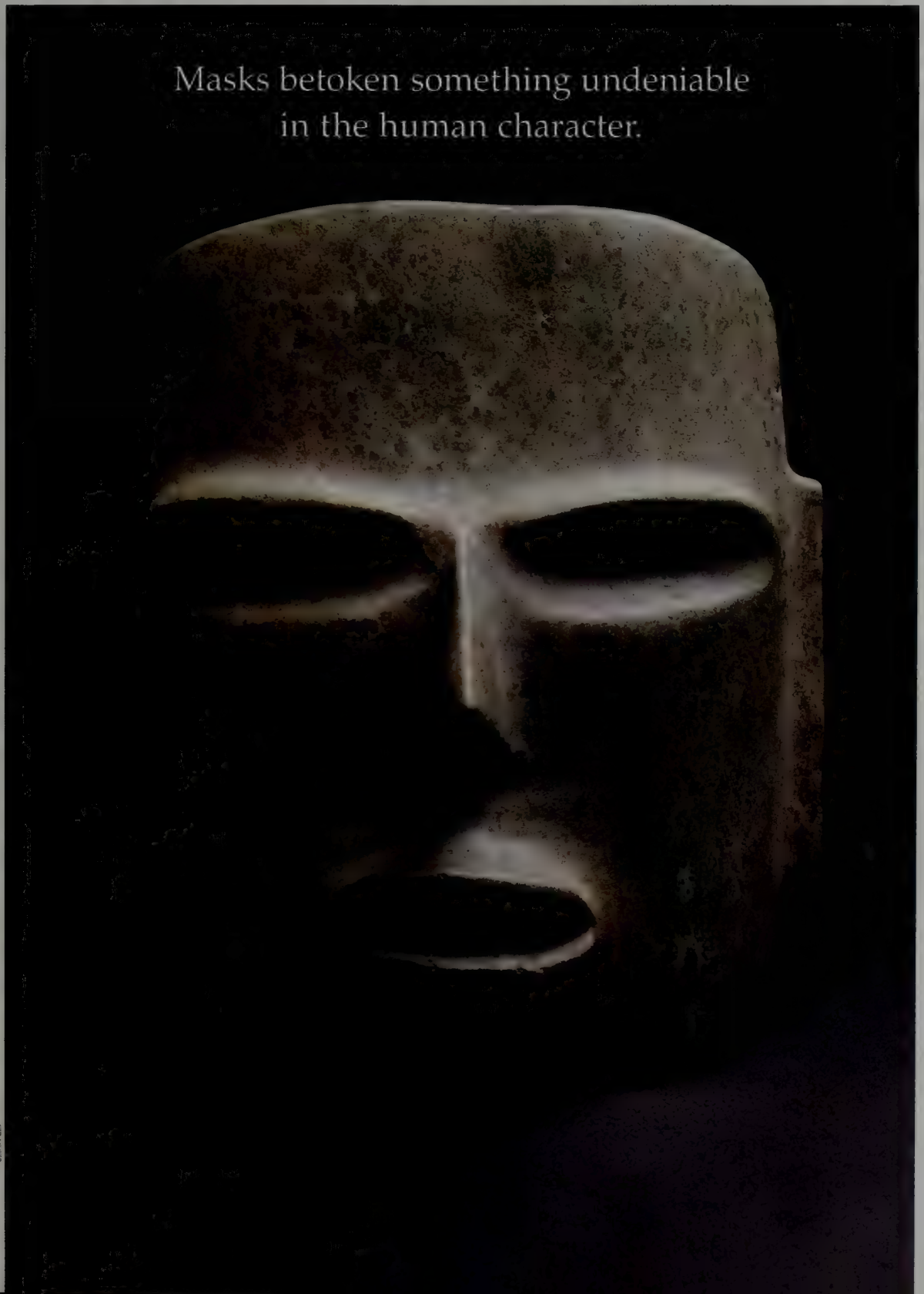
OPPOSITE: *Mask*, Alaska (Hooper Bay), circa 1880. Driftwood, sinew and feathers; 34¼" x 22". Worn in a winter ceremony around 1916 to supplicate animal spirits for a bountiful harvest, a mask shaped like a hunter's kayak was made of driftwood found in the Kuskokwim River by the Alaskan tundra Eskimo. Jeffrey R. Myers Primitive & Fine Arts, New York.

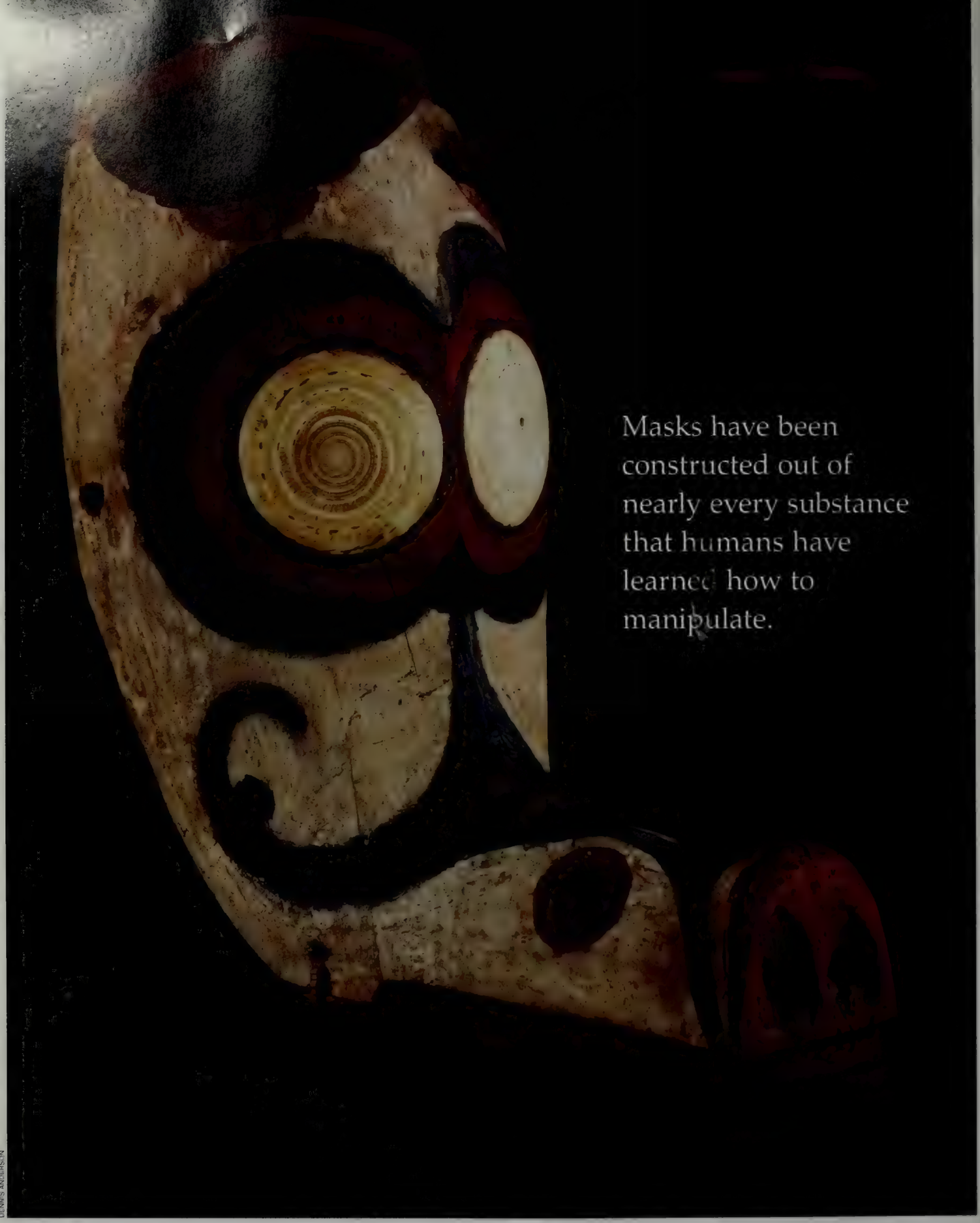


OPPOSITE: *Mask*, Nepal, 14th century. Copper and stones; 26" x 23". Used during the Nepalese festival of Indra Jatra, the mask of Bhairav was carried in public for only a few days each year. The metal surfaces of Nepalese masks were frequently covered with repoussé work. A & J Speelman Ltd., London.

BELOW: *Mask*, Chontal culture, Mexico (Guerrero), 4th century B.C. Serpentine; 8½" x 7¼". The reductive and relatively realistic masks of the Chontal—a culture that existed for a time in western Mexico—were often cut from stone and demonstrated the highly skilled work for which the area's lapidaries were known since the early preclassic period. Because of their association with water, green stones were favored by the Chontal. The Merrin Gallery, New York.

ken something undeniable in the human character. Masks have been used in almost every culture, and they have been constructed out of nearly every substance that humans have learned how to manipulate—wood, stone, grass, metal, flesh and bone. Paintings of humans apparently wearing animal masks have been found among the earliest known images made by man, the prehistoric cave art in southern France dating from ap-





DENNIS ANDERSON

Mask, Kayan tribe, Borneo, circa 1915. Wood, shell, rattan and pigment; 13" x 10½". The Kayan, a tribe indigenous to central Borneo, make masks to disguise themselves when greeting strangers and for use in agricultural and fertility ceremonies. Hudoq masks, in which the hornbill is a traditional subject, vary according to a man's rank. Thomas Murray, Asiatica-Ethnographica, Mill Valley, California.

proximately 30,000 to 13,000 B.C. It has been common, too, especially in Oceania, for humans to make commemorative masks by remodeling the skulls of the dead. These sorts of masks play a very different role from animal masks in early cultures, and they do not seem to be quite as ancient. The oldest known example of a remodeled skull was found in Jericho and dates from about 5000 B.C.

Photographed against a dark background, mounted in a museum case, masks are devoid of the communal presence, the music, the sense of ritual, that is their proper context. We tend to think of them as representations, as portraits of a sort. As a result, we've forgotten that when a mask is fitted to a human face, and the human behind the mask begins to move—movement often inspired by the wearing of the mask—something is meant to happen. In Borneo, it may be the appearance of spirits to remove the dead from the living, part of a funerary rite. Or it may be an act of recollection, as it was among the Eskimo who lived near the Kuskokwim River in Alaska, makers of curiously double masks meant to be carried as much as worn, masks that were reminders of a time when "the division between man and animal had not yet taken place."

And it's often the case that individual masks found in private and public collections were once meant to form part of a mass, an ensemble of dancers transformed by the act of wearing them in a group. It's difficult to imagine the power of such a sight until you come upon one. Old photographs, for instance, of Hopi ceremonies, set high in mesa-top villages like Walpi or Mishongnovi, barely hint at it. But if you were to happen in person upon a Hopi village on the winter day when masked ogres are about, disciplining children, filling the narrow passageways with a fear that is only partly comic, or to watch a long line of kachina-masked Hopi men filling the plaza they dance in with sounds of extraordinary complexity and power, then you would understand that something happens when masks are worn, no matter whether you are spectator or dancer. Such an experience brings to mind what might be called the content of masks: They belong to stories that have a mythic power in themselves, stories that guide the wearer of the mask, that show the wearer his part.

In the absence of the things that give masks their potency—myth, music, ceremony—there is still the work of the mask to admire, the artistry that shaped it. And there is the perspective it offers on the human face. Humans know nothing better than the human face, and so every distortion of it carries enormous expressive

continued on page 234

Mask, Songye people, Zaire, 19th century. Wood and paint; 18⅞" high. The *bwadi bwa kifwebe*, or masking society, of the Songye used masks for black magic and witchcraft, and classified them hierarchically. Male masks, such as the one shown here, were used during the daytime, suggesting that their mystical power was related to the sun. Hélène et Philippe Leloup Arts Primitifs, New York and Paris.





In Belize, filmmaker Francis Ford Coppola has reclaimed Blancaneaux Lodge, a once abandoned hotel surrounded by acres of jungle. "I used to come here in the early 1980s with my kids," he says. "We loved it then and didn't want to change too much of its character." ABOVE: Coppola relaxes with his daughter, Sofia, wife, Eleanor, and son Roman.

Backpackers trekking through the jungle highlands of Belize a few years ago sometimes stumbled onto a rustic place called Blancaneaux Lodge—a row of thatched huts on a wooded ridge above the Privassion River. At dinner, the solicitous lodge owner would help bake their pizza in his new woodburning oven and suggest a wine. By the time he fired up the cappuccino machine, the travelers had usually recognized Francis Ford Coppola, the gentle lion of American cinema, presiding over his remote jungle kingdom in the Maya Mountains.

Coppola himself stumbled upon this enchanted retreat in the Mountain Pine Ridge reserve fourteen years ago, prompted by his interest in this former British colony with a 90 percent literacy rate, a sparse popula-

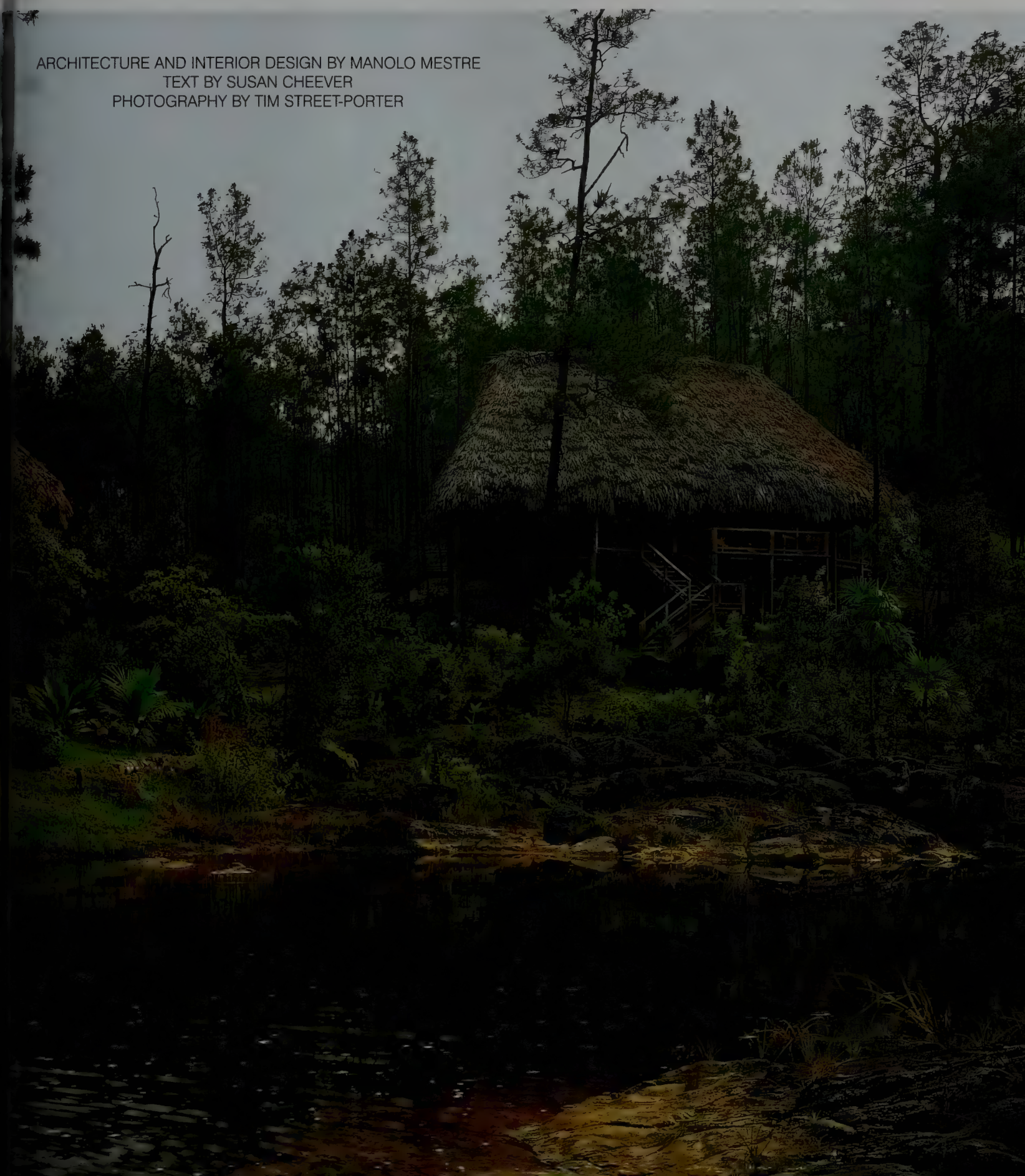
RIGHT: Among the villas designed by Mexican architect Manolo Mestre are two secluded units overlooking a natural pool. "You can swim all the way to the source," says Coppola. "And you can drink the water you're swimming in."

ARCHITECTURAL DIGEST VISITS:

FRANCIS FORD COPPOLA IN BELIZE

PREMIERING THE FILMMAKER'S BLANCANEAUX LODGE

ARCHITECTURE AND INTERIOR DESIGN BY MANOLO MESTRE
TEXT BY SUSAN CHEEVER
PHOTOGRAPHY BY TIM STREET-PORTER





ABOVE: The hotel's reception area, dining room and bar are located in the original lodge, which was built on the property in 1960. "We tried to retain the spirit of the old lodge," explains Coppola. "It has a large stone fireplace—it can get cold high in these mountains—and a curious hanging staircase."





LEFT: A ceiling fan from Coppola's 1979 film *Apocalypse Now* cools the bar in summer. The jaguar masks and bench, the mermaid and the hanging lamp are among the pieces Mestre and Eleanor and Francis Ford Coppola found on trips to Mexico and Central America.

ABOVE: One of the original guest cottages at Blancaneaux Lodge is a small thatched *cabaña* surfaced in adobe. "My kids always called it the Mud Hut," notes Coppola. "It's been renovated and decorated, but it's still the Mud Hut."



tion of some two hundred thousand English-speaking people and a stable parliamentary government. It is a country where jungles dotted with Mayan temples give way to sugary sand beaches and the longest barrier reef in the Western Hemisphere. Coppola envisioned the newly independent Central American nation as the center of a worldwide electrocommunications empire. Instead of persuading the new government to collaborate with him—they politely declined—he ended up eating fresh lobster and drinking cold beer at Chef Raoul's in Belize City. The chef, Ray Lightburn, took him up to the abandoned Blancaneaux Lodge, which had its own primitive airstrip above an idyllic valley where waterfalls drop into granite pools lined with tiger ferns and parrots roost in the palmettos. The filmmaker impulsively bought the place and ten acres of jungle (he's since leased sixty more) for less than the price of a studio apartment in Manhattan.

"Ever since I was in the Philippines shooting *Apocalypse Now*, I'd been looking for some kind of tropical paradise," Coppola says, smoking a morning cigar in the outdoor living room of his own thatched villa. "I was in New York and read about Belize winning independence in 1981. I came down here with my son Gio, and we discovered this wonderful place. It had been built in the 1960s, a time when it was unbelievably remote here. It was closed, but I looked into the lodge and saw the tables and I thought, I could work here. I could



RIGHT: A portrait by the filmmaker's daughter, Sofia, of her brother Roman adorns the villa Eleanor and Francis Ford Coppola occupy on visits to Belize. "It was in the family art 'cold storage,' " says Coppola. "We brought it along with other pieces during the renovation."

BELOW: Oaxacan rugs line the cabbage-wood-and-sapodilla floors of the Coppolas' villa. "The decoration of the villas is eclectic," Coppola says, "with colonial antiques, Belizean mahogany furniture and Guatemalan folk art and fabrics."



write here. It was the paradise hideaway I was looking for."

In the years that followed, Coppola brought his family—his wife, Eleanor, and their three children, Sofia, Roman and Gian-Carlo, called Gio—down to the lodge from their Napa Valley residence every now and then to camp out. But the 1980s were a dark time for the filmmaker, who had already won five Oscars and changed the face of American cinema with his brooding masterpieces *Apocalypse Now* and *The Godfather* (both of which he cowrote and directed) as well as other important films: *Patton*, *Reflections in a Golden Eye* and *The Conversation*, to name a few. His career seemed to be stalled by a series of commercial failures. Then Gio was tragically killed in an accident in 1986.

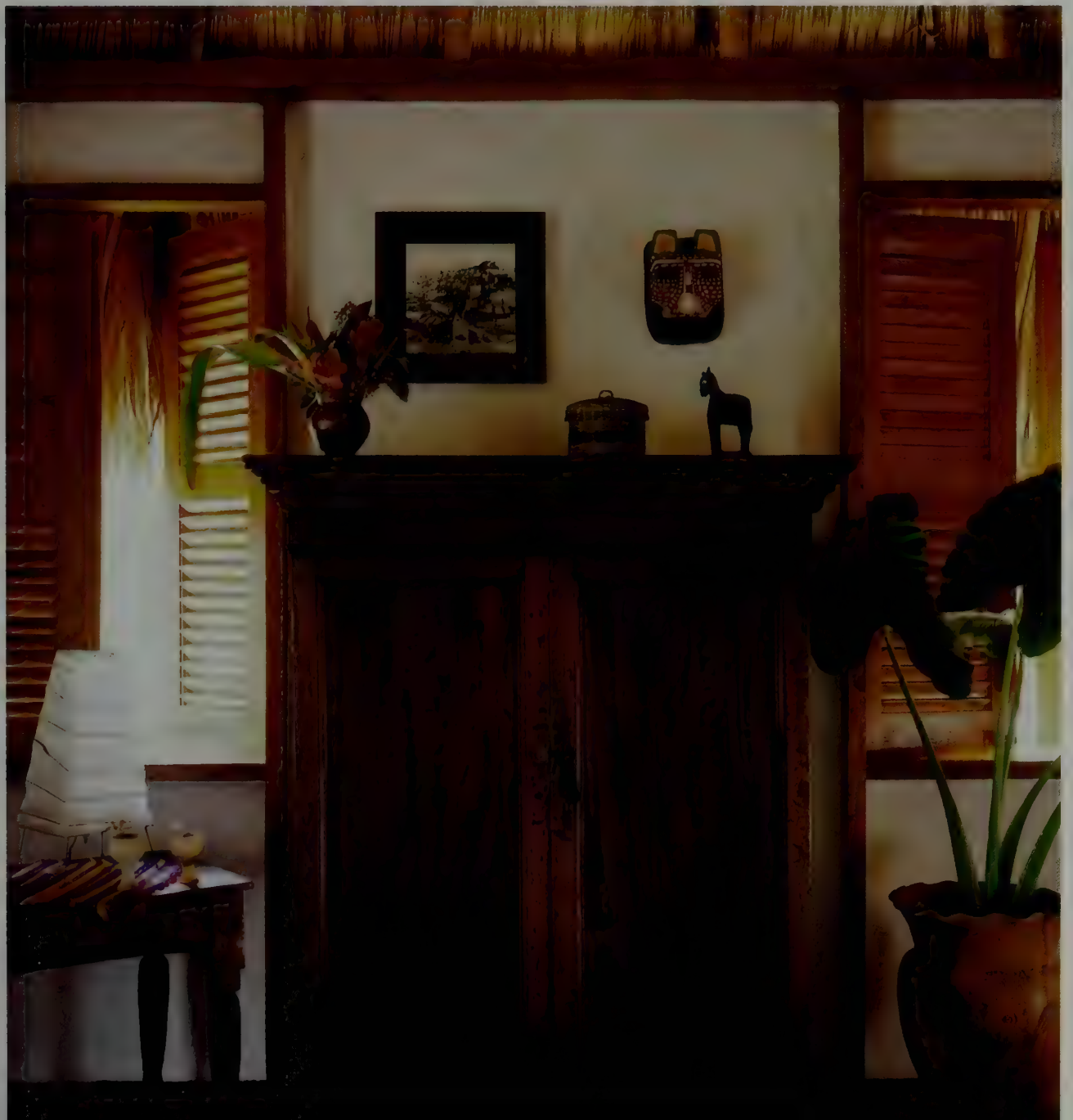
In 1992 Coppola and his production company filed for bankruptcy, listing liabilities of $98 million. It wasn't until later that year and the success of *Bram Stoker's Dracula*, which Coppola directed, that he decided to open Blancaneaux Lodge to the public—a decision he announced with a lavish birthday party for which he flew in relatives and friends.

"How do you make a small fortune in Belize?" cracks Coppola over a pizza lunch with vegetables from



LEFT: A table in the Coppolas' villa holds items ranging from the filmmaker's swim goggles and favorite cigars to a photograph of him with his son Roman. "The cards represent my wife's favorite pastime at the lodge—playing Machiavelli with our kids," he says.

BELOW: Elsewhere in the villa are a Guatemalan armoire and mask and a Noguchi lamp. The picture, of the San Francisco building that houses Coppola's company American Zoetrope, underscores his desire to be surrounded by objects "from the other places I like."



ABOVE: Painted masks from Antigua, Guatemala, and tiles crafted in Puebla, Mexico, highlight the living room of another villa. "Bamboo is not usually used in native construction, but I wanted that texture," says Coppola. The Guatemalan sofas are covered in a native fabric. Rug is Mexican.

OPPOSITE: Coppola invested in a hydroelectric plant for the lodge, powered by the Privassion River. "I get a funny feeling when I type on my laptop and know that the power is coming from the water I'm looking at." BELOW: A Salvadoran hammock is stretched across one guest terrace.

the lodge garden and mangoes and pineapples from the nearby trees. "You bring down a *big* fortune," he answers with a laugh.

Since 1992 Francis Ford Coppola has done just that, spending hundreds of thousands of dollars to create luxury in this rugged, faraway place. He bought a twin-engine Islander plane, the *Sofia*, to take guests to the beach and even invested in a private hydroelectric plant for the

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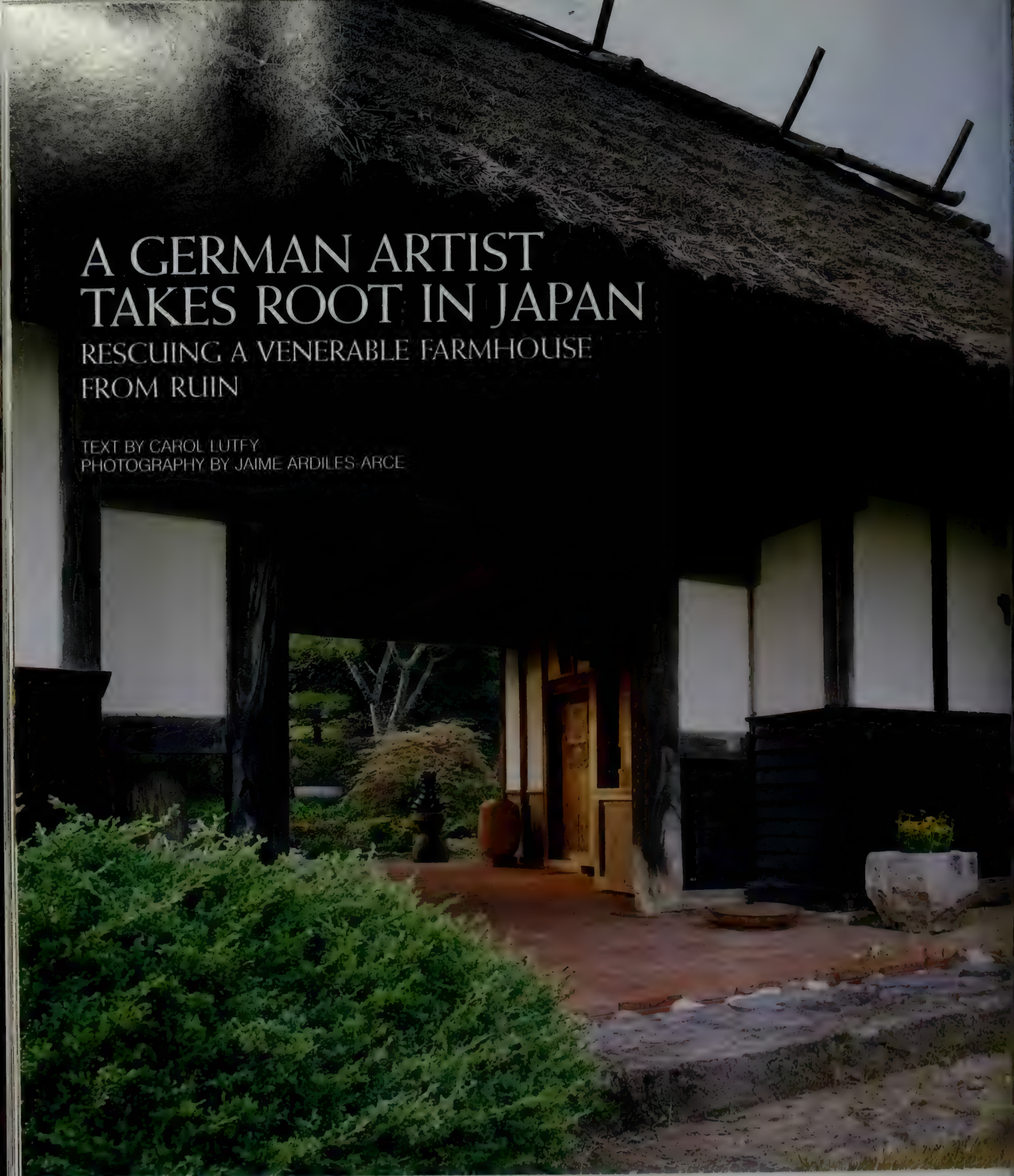




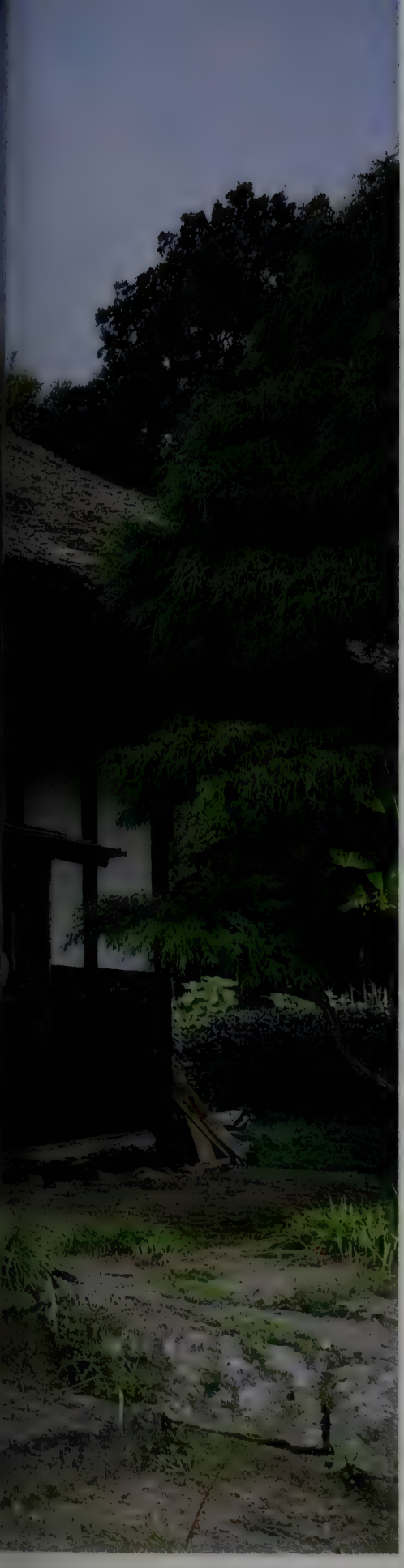
A GERMAN ARTIST TAKES ROOT IN JAPAN

RESCUING A VENERABLE FARMHOUSE FROM RUIN

TEXT BY CAROL LUTFY
PHOTOGRAPHY BY JAIME ARDILES-ARCE



"No records have been found, but according to neighbors, the house was built about one hundred years ago," says German-born ceramist Gerd Knäpper of the farmhouse he restored in Hatsukami, Japan, where he lives with his family. "It once belonged to the village landlord." ABOVE: The gatehouse, formerly used for storing rice, now contains quarters for his apprentices and a showroom for his work. A glass case mounted in front displays three of his pieces.





ABOVE: The farmhouse roof—stripped and entirely rebuilt by Knäpper and his neighbors—is made of three-foot-thick reed thatching. "I changed the original look of the building dramatically by adding the 'ox eye' windows," Knäpper points out. "I also fashioned the crossing stilts on top of the roof to lighten its heavy, sagging appearance."

BELOW: Using one of the tools he makes himself, Knäpper gives the final touch to a molded clay sculpture in his studio. *Venus*, in the foreground—a replica of the piece that won the prestigious 1986 Prime Minister's Award—is among the works left to dry before firing. Exhibition posters for recent one-man shows are pinned to the wall.

A collector of my pottery showed us the house—a landlord's house, the biggest farmhouse in the whole region," Gerd Knäpper recalls. "There was no access road, and it was completely dilapidated. The roofs were leaking and the floors were rotted; I fell through a couple of times as I was walking around.

"My wife was looking at me like, 'What could you possibly find interesting about such a ruin?' But the wooden structure was healthy, and I was able to picture then the life that we have now. It came to me immediately, like a vision."

Knäpper, a German-born ceramic artist, his wife, Kieko, and their oldest daughter, Ute-Yoko, moved into the hundred-year-old manor house in Hatsukami—a village in Daigo town-





ABOVE: The traditional Japanese guest bedroom features tatami mat floors, a 17th-century Japanese painting and a wooden lattice overdoor, which Knäpper discovered beneath 80-year-old layers of newspaper. The rice paper lampshade and the low table are his own creations. "I don't think you'll find any German elements in the house. It's strictly Japanese." "Living in Japan for twenty-six years has had a strong influence on my work," says Knäpper, who specializes in clay, porcelain and bronze. "In Germany, more emphasis is on design and surface than on natural materials." OPPOSITE: In both the main hall and the elevated living room, shallow ceramic bowls by Knäpper are displayed on antique Japanese chests.

ship about three hours north of Tokyo —in 1975. Knäpper had settled in Japan six years earlier, drawn by the rough-hewn earthenware in the popular pottery town of Mashiko. "I had already decided that if I could make a living from my work," he recalls, "Japan would be my final destination."

Knäpper set up a kiln in Mashiko, receiving only indirect support from masters such as Shoji Hamada and Tatsuzo Shimaoka. His early pottery was evocative of the local style in its earthy glazes and heavy forms, but the technical expertise he had acquired in Germany set his work apart.

In 1971 Knäpper submitted a large ash-glazed plate with three circular resist patterns to the Japan Ceramic Art Exhibition, sponsored by the *Mainichi Shimbun*. "To transport the work, I took a taxi to the newspaper's office," he recalls. "And I thought, If they don't like it, I'll have to junk it, because I can't afford a taxi back."

Against all odds, Knäpper won the prestigious Minister of Education Award. It was an incredible—even unthinkable—honor for a Westerner, and an enormous boost to the potter's career. Knäpper responded by doubling the size of his studio, the first one in the town to be built by a foreigner. He also became the first foreigner to marry a Japanese in Mashiko. "I'll always be indebted to Mashiko because I came into my own there," he says. "But my real teacher has been the lifestyle of the Japanese potter."







"We wanted to preserve the openness of the former threshing floor," says Knäpper. "Most modern farmers would divide it into multiple rooms." Massive ax-honed pine and zelkova wood beams ("They're all big sculptures," Knäpper notes) dominate the space, which is used for living, entertaining and displaying his art. "We've even cleared it out for concerts by German musicians. The acoustics are very good." Knäpper's polished bronze sculpture *For-Ward* and a table and benches he designed center the area; art from Europe, Asia and Africa join his other works along the walls. At the rear is the original *irori*, or fire pit, used for warming feet.



ABOVE: "I studied kilns in Korea, Europe and Japan before I designed and built my own in Hatsukami," explains Knäpper. The "climbing kiln"—consisting of five interconnected chambers—is surrounded by firewood used to maintain temperatures ranging from 1,650 to 2,370 degrees Fahrenheit.

OPPOSITE: A clay sculpture "inspired by the shape of seashells" borders the driveway. The artist planted most of the trees on the property, from saplings to "a few older trees I obtained from townspeople by trading my work." Behind the "ox eye" windows are the bedrooms of his two daughters.

In a sense, Knäpper has spent the last twenty-five years trying to refine his own version of that lifestyle, one in which the boundaries between work and home, house and garden, East and West, are blurred. The eight-room house in Hatsukami, a village speckled with gnarled persimmon trees, has provided him with the ideal setting to achieve that goal.

Flanked by rice paddies to the south and mountains to the north, Tarosaka Manor—as Knäpper calls it—is typical of turn-of-the-century well-to-do farmhouses in the region. Although in its heyday it was the grandest structure in the village, Knäpper has reinvented it with an old-fashioned honesty. He relaid the thatched reed roofs on the main residence and gatehouse and restored the interior with the finest materials available. But the charm of the house lies in its rustic simplicity. Like Knäpper's pottery, it is unpretentious but carefully conceived.

Having long been used for storage and drying tobacco, the farmhouse was a ruin when Knäpper bought it. The roof had rotted, and the interior was crumbling. What wood remained had been stained black by smoke.

With the help of neighbors, Knäpper pulled down the old roof and constructed a replacement for it using reed thatching that he had collected over two years. In the process, he made his most dramatic architectural innovation: the insertion of two dormers on the second floor that look down, like the eyes of an ox, through the three-foot-thick thatching.

Knäpper also added crisscross bamboo ornaments to the tip of the roof to offset its heavy appearance. Though it seems quintessentially Japanese to the untrained eye, it is the only roof of its kind in Japan.

Originally divided into living and livestock quarters, the house's expansive interior was designed to absorb maximum sunlight during Hatsukami's bitter winters, while the overhanging thatched roof ensured shade during summer. The elevated parts of the house were reserved for private quarters or honored guests, while the dirt-covered lower areas were used for livestock and work.

Knäpper converted most of the latter space into the family's main living and entertaining room. He turned the horse and cow stalls into a modern bath, and he lined the dirt floor with heated clay tiles that extend onto the veranda. One of the few original elements is the *irori*, or sunken hearth, which still dominates the room today.

Other spaces have been creatively adapted as well. The second-floor loft, once used for silkworm breeding, now functions as two bedrooms for his

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EXPLORING FINLAND'S PAST AT SEURASAARI

AN OPEN-AIR COLLECTION OF FOLK BUILDINGS DRAWS VISITORS TO AN ISLAND OFF HELSINKI

TEXT BY MICHAEL WEBB PHOTOGRAPHY BY KARI HAAVISTO



The fretted white footbridge that links a leafy neighborhood of Helsinki to the island of Seurasaari leads to an idyllic tableau of the past. Half hidden among the pines and birch trees—in a landscape where unpaved walkways skirt granite outcroppings scoured smooth by retreating ice caps ten thousand years ago—are about seventy-five old wood buildings that have been brought there from all over Finland to create an outdoor museum of traditional country life.

In the 1890s and early 1900s the National Romantic movement was inspired by folk traditions and fostered a fresh and distinctively Finnish style. The music of Sibelius, the art of Gallén-Kallela and the architecture of Eliel Saarinen, particularly in his country house of Hvitträsk (see *Architectural Digest*, January 1981), expressed both the optimism of a new century and a widespread yearning for independence from the Russian czar. Students made expeditions throughout the country documenting old buildings, which in turn fueled popular enthusiasm for the rural past.

The Seurasaari Open-Air Museum was founded in 1909 by an ethnologist, Axel Olai Heikel, on an island that was a popular people's park before the first buildings arrived. Unlike other museums, Seurasaari—now

The Seurasaari Open-Air Museum was founded in 1909 by ethnologist Axel Olai Heikel to preserve and display buildings representative of the architecture of the Finnish provinces. LEFT: A gazebo at the end of a footbridge from Helsinki marks the entrance to the island museum.

All of the structures at Seurasaari are constructed of wood. RIGHT: The mansard-roofed Kahiluoto Manor dates from the late 18th century. As a building type, it was the embodiment of the highest social stratum in Finland, a country without an institutionalized aristocracy.



BELOW: Trompe l'oeil columns and other architectural elements painted on canvas serve as the primary decoration for the dining room at Kahiluoto Manor, whose main rooms were done in the Gustavian style. In the 18th century, furniture was customarily lined up against the walls.

Simple storehouses merge into the forest; more elaborate buildings, stained in red ocher to evoke brick, stand out against the intense green.



part of the National Museum of Finland—is open all the time. This accessibility contributes to a feeling of authenticity; the complex seems less like a zoo of endangered species than does its better-known progenitor, Skansen, which is on one of Stockholm's islands.

"We try to preserve all the buildings as they were when they were first brought here," emphasizes Raija Järvelä-Hynynen, the director of the museum. "Most of the houses are furnished as they were in the last century, and a few represent different periods." She points out that in restoring the structures, the museum uses original materials and building techniques as a matter of principle, but may use improved roofing or more durable foundations if they are undetectable.

In this pastoral setting, where the pale, clear light throws weathered logs into sharp relief and shimmers off rooftop scrolls of birch bark, the plainest buildings seem beautiful. Each is a triumph of frugality and unpretentious craftsmanship. Simple storehouses, lofted on granite blocks or tree trunks, merge into the forest; more elaborate buildings, stained in red ocher to evoke brick, stand out against the intense green. While Helsinki is a verdant and pleasant city, the serenity of the island allows visitors to imagine that they are far from urban life.

The buildings of Niemelä Croft, the first group of structures to be disassembled and rebuilt on Seurasaari, are the most archaic. Among the components is a conical hut of rough logs, with a hearth in the center that was used to heat water for washing clothes. The hut itself is less than two hundred years old, but the form dates to prehistoric times. The cluster of rough-hewn storehouses, barn, stable and



ABOVE: The first buildings brought to Seurasaari and reassembled, the rough-hewn structures of Niemelä Croft are the most archaic of the collection. They include a stable and a barn and are arranged exactly as they were found at Konginkangas in central Finland, where they had been threatened with demolition.



OPPOSITE: A Kahiluoto Manor room features Biedermeier pieces. With the introduction of Biedermeier suites—in which sofas, chairs and tables were similarly carved of the same wood—to northern Europe in the 1830s, furniture was grouped instead of placed against walls.

Timber was the material used most for Finnish folk buildings prior to the middle of the 20th century. ABOVE: In the living room of the late-18th-century Kurssi farmhouse, woven panels cover the bunk beds. In accordance with ancient traditions of hospitality, travelers could sleep free of charge on the platform above the door.

...ned cottage exemplifies the hardscrabble life in remote areas well into this century. It is a reminder of how Finns have had to struggle with harsh winters and unproductive land, as well as with a predatory neighbor, to achieve the prosperity most enjoy today.

The Pertinotsa farmhouse, relocated from Karelia in 1939, a year before the Russians seized that eastern province, was inspired by the town houses of Novgorod and Kiev. All of the main farming functions existed under one roof (the massive, two-story structure held livestock on the first floor). Narrow wooden steps lead up to an expansive room dominated by an open hearth, which not only heated the room and served as a stove but

Karuna Church was built in 1685–86 in the parish of Sauvo; it arrived at Seurasaari, an environment that closely resembles its own, in 1912. RIGHT: The bell tower of Karuna Church was constructed in 1767. BELOW: Colonel Baron Arvid Horn commissioned the church to serve the coastal villages of Karuna; the parishoners donated roof shingles, planks and labor. BELOW RIGHT: The poor box, which was affixed to Karuna Church after it was rebuilt at Seurasaari, is from Haapavesi Church in North Ostrobothnia.









In 1773 major alterations were made to Karuna Church: The flat ceiling became vaulted, and square windows were rounded at the top. Biblical scenes are depicted in the 17th- and 18th-century paintings; the hanging ship's model was a motif typically found in gathering halls.

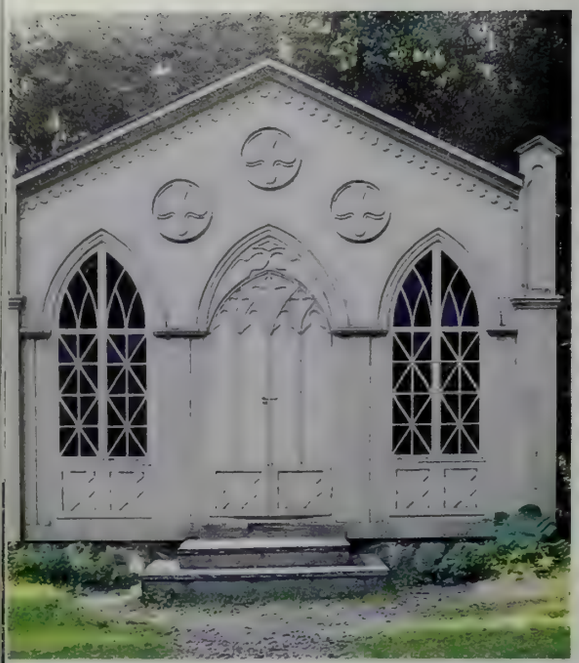
In this pastoral setting, where the pale, clear light throws weathered logs into sharp relief, the plainest buildings seem beautiful.

provided a snug corner for the owner and his wife to sleep. A baby's cradle rocked gently from a curved pole. A table, splayed at one end, was cut from a vertical section of a log; the master sat at the head of the table, the other men on benches down the sides, the women on stools. In the far corner from the hearth is an icon, to which all visitors paid their respects.

The Kurssi farmhouse came from the more prosperous, Swedish-influenced region of Ostrobothnia to the west. The big room has a similar corner hearth, but the owners had their own bedroom, and even the farmhands and children slept in bunk beds screened by handsome handwoven fabrics. The dresser has a *faux-marbre* front; there's a slim cabinet clock and several chairs of varied design.

The eighteenth-century Ivars farmhouse from South Ostrobothnia features a porch that was added in 1819 to impress Czar Alexander I, who changed horses there when the house was used as an inn. There's a formal parlor with rush matting and a bedroom that was given painted friezes and wallpaper for the royal visit.

Kahiluoto Manor represents the top of the social ladder for a country that had no court or native aristocracy. The exterior is almost as simple as a barn, but the principal rooms are decorated in the subdued elegance of the late-eighteenth-century Gustavian style. Trompe l'oeil columns painted on canvas adorn the dining room; the parlor walls have painted floral frames and delicate gilt ornaments. In both rooms, furniture is arranged around the walls in the fashion of the time. The upstairs bedrooms have



tiny walnut beds, patterned wallpaper and tiled stoves. A summer room with a tentlike vault is hung with nineteenth-century paintings of romantic heroines.

The one church on the grounds is a late-seventeenth-century timber version of medieval stone sanctuaries, its steep-pitched roof covered with tarred shingles. The rustic baroque bell tower is guarded by a poor box—a carved and painted figure that held alms, standing stiffly in a canopied sentry box.

An Empire-style summerhouse nearby was designed by Carl Ludwig Engel, the German architect of Helsinki's major public buildings of the 1820s and 1830s. Mills, boats, an out-

All the dominant types of architecture that appear in Finland are represented at Seurasaari. ABOVE: A neo-Gothic summerhouse once owned by a Helsinki professor and his family is one of two examples of urban dwellings in the museum.

BELOW: An 1840s Empire-style summerhouse was designed by Carl Ludwig Engel for Moisio Manor in Elimäki. Engel, a German architect, was responsible for the more prominent public buildings in Helsinki in the 1820s and 1830s.





For the most part, the various granaries and barns at Seurasaari are set apart from the other buildings because of fire risks. ABOVE: The oldest granary is from Melalahti in Paltamo; it has the protruding brow and side walls standard to northern Finnish barn design. The structure, whose split logs supporting the birch-bark roof bear the dates 1698 and 1723, was moved to Seurasaari in 1939.



door café and a country store round out the complex.

The curators of Seurasaari plan to add a cow shed to their collection of buildings, and they have expressed interest in two farmhouses. Ironically, further acquisitions may be frustrated by the country's growing interest in preservation, which the museum has helped to rekindle. The houses that would most likely find their way to Seurasaari will probably be preserved in situ. Järvelä-Hynynen is pleased with this new awareness and with the growing attention paid to her museum. "Groups from architectural schools often visit Seurasaari to see how wood houses were built, and wood seems to be regaining popularity," she remarks. "And I've noticed new furniture on display in Helsinki that has a surprising resemblance to pieces at Seurasaari."

"We are all peasants at heart," says Antti Nurmesniemi, a renowned Finnish furniture designer whose work is distinguished by natural materials and simple forms. "We go back to the forests whenever we can." □

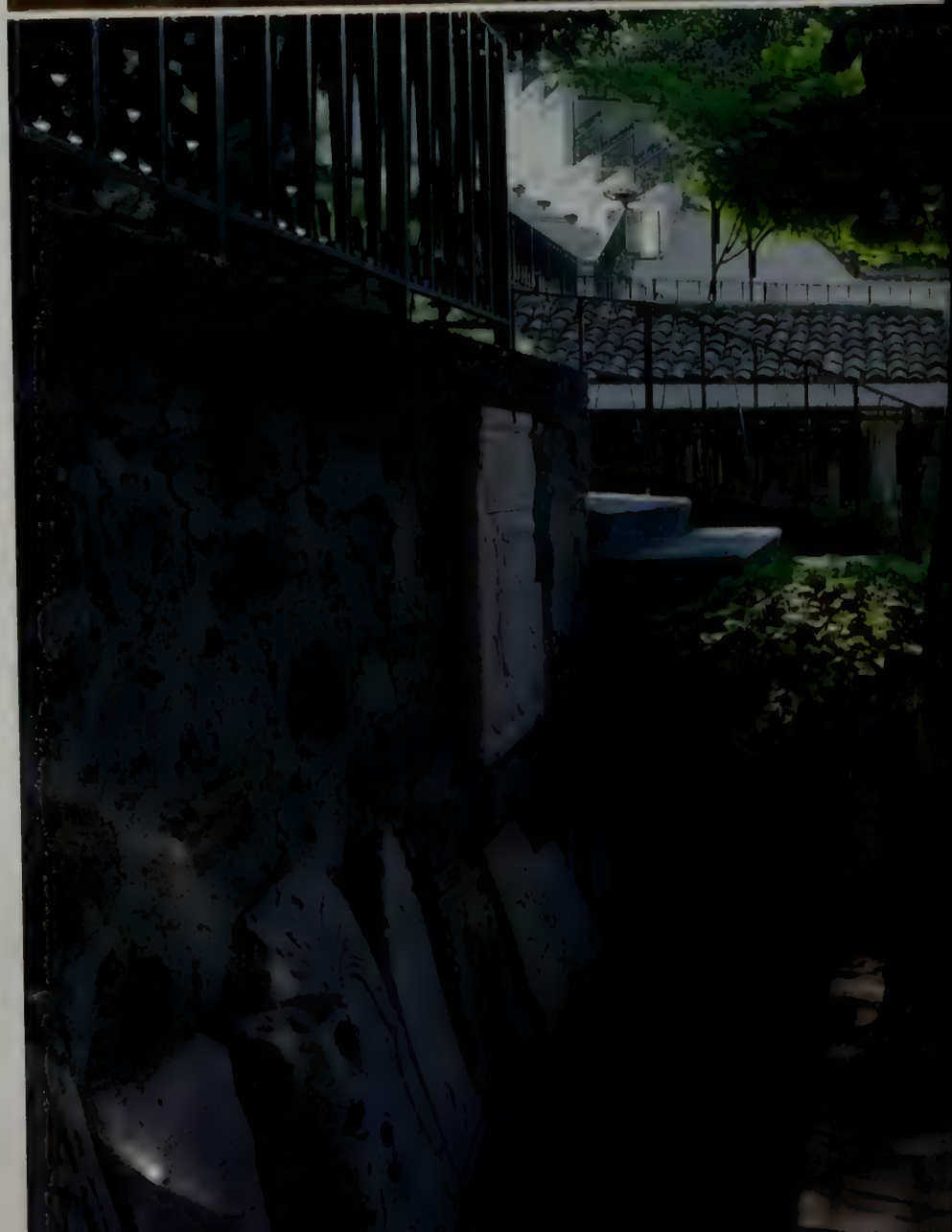
The Seurasaari Open-Air Museum can be visited year-round. All of the buildings are open from May 15 through September 15, when English-speaking docents in period costumes serve as guides. Telephone the National Museum of Finland, 358-04-0501.

On a carefully chosen embankment, the Ottoman *yali* epitomizes some of the great absorbing tendencies of Turkish culture—an appreciation of light and land and water, and a blend of East and West. The site itself is emphatic, for some of these *yali* on the Bosporus face Europe and others face Asia. There are two definitions for the word *yali*, the first deriving from the Greek *ghialos*, or seaside, and meaning "house by the water"; the second is a contraction of the Turkish word *yazlik*, or "summer house." There is no confusion. Both meanings describe these villas, which are glorious houses by the water that began as simple summer houses.

Subtle and strong, in wood and stone, they represent an artistic progression from the impromptu shelters that were put up in imitation of the pavilions the sultans had constructed in the waterside gardens of their mansions. Eventually they grew from being the pretty refuges of city-weary patricians to more substantial structures that those same patricians







The Koç family's *yali*, or summer house, on the Bosporus in Turkey has been restored to its former splendor. INSET AND RIGHT: Stairs lead to the *avlu*, or courtyard. ABOVE: A relief fragment hangs on a wall.



SUMMER TRADITIONS IN TURKEY

THE KOÇ FAMILY RETREAT ON THE BOSPORUS

TEXT BY PAUL THEROUX
PHOTOGRAPHY BY JAIME ARDILES-ARCE



furnished in a traditional style, with flourishes and influences from the wider world.

"Thus, it was probably on the banks of the Bosphorus that the Ottoman house came into being or, at least, attained its maturity," Stephane Yerasimos writes in *Turkish Style*, and he specifically recommends the *yali* belonging to the Koç family as illustrating the first stages of the transition from the ancient to the modern: "It retains the warmth of the old wood houses and the cool, shadowy interior of the big *sofa* [antechamber]."

In earlier times the pashas were rowed to these seaside houses, though these days a yacht or a motor launch —or even a car—would be the usual mode of transportation. The idea, in any case, is to flee the labyrinthine city of Istanbul, the shadows and hawkers' cries and plonking music, and find peace in its opposite, light and silence and the contemplation of passing ships and the reflection of the far bank.

The Koçs often travel back and forth along the Bosporus, from work to home, in their boat, *Maviden* ("Of



LEFT: The traditional layout of a Turkish house has been honored in the Koç residence, where a *sofa*, or antechamber, extends across the length of an entire floor. ABOVE: The *eyvan*, the platform alcove of the *sofa*, is replete with such classic components as a *seki*, or step, a balustrade and a *sedir*, or low banquette.





the Blue"), which they keep moored at the stone pier of their house. One of the most traditional aspects of the house is that it has no name, other than the Koç House. Before that it was probably called the Prince's House, as it had been occupied by a descendant of an Egyptian prince.

The structure was built a hundred years ago, and when Rahmi Koç bought it in 1966, "it was completely dilapidated," his son Ömer Koç recalls. On the Asian side, it lies at the narrowest point on the Bosporus, where Xerxes I built a pontoon bridge and marched his army across in the fifth century B.C. And it faces Rumeli Hisar, the great Ottoman fortress, sometimes called the European Fortress, which dates from around 1450. It is a splendid sight, backlit by the sun setting over the European embankment.

"I was very small when we moved in," Ömer Koç says. "I spent my childhood there, and I still live in it most of the time." His father had meticulously restored and decorated it to its former glory. Was Ömer Koç intimidated by having been brought up in this pristine house with its delicate furnishings? "We realized that it was ornate, but my father didn't worry about us making a mess," he says. "He's not bothered by that sort of thing."

Ömer and his brothers, Mustafa and Ali, romped in the *basoda*—the formal living room, where guests were received—and climbed all over the banquettes, called *sedirs*, and dived off the landing stage, where their boat was moored. They loved being so close to the water, delighting in the sunshine and the air, with a boat at their disposal. And they swam in the Bosporus.

"I've swum across to Europe and back," Ömer Koç points out, and in homage to Byron, he has also swum across the Hellespont. "It can be a long swim—three miles or more, because the current takes you."

A handsome young man, Ömer Koç speaks with an English accent acquired perhaps as a student in England. He helps run the family business, Koç Holdings, from its headquarters, which is a few miles down the same bank of the Bosporus. Their building is something of a landmark in that its grounds are scattered with Greek pillars, marble ornaments and statues gathered by his father from sites all over Anatolia. "He had a wonderful sarcophagus but in the end decided not to put it on the lawn," Ömer Koç says. "He decided that it would be frightfully morbid."

Like his father, Ömer Koç is a collector, a passionate bibliophile. His library is a vivid indication of his enthusiasm for Turkish subjects. Evelyn Waugh used to joke that his uncle Sir Telford Waugh's book, *Turkey—Yesterday, Today and Tomorrow*, "sounded like Boxing Day." Ömer Koç has that book, as well as *Three Vassar Girls in Russia and Turkey* (1889) by Lizzie Champney, *What Next in Turkey?* by Lady Dufferin, *The Sultan and His Subjects*, *With the Conquering Turks*, *Diversions of a Diplomat in Turkey* and thousands of other rare volumes, along with old maps, weapons, incunabula and treasures, such as Sultan Abdul Hamid's personal letter opener.

Ömer Koç's grandfather Vehbi Koç, now in his nineties, is the patriarch of the family and a noted philanthropist. He has been called "the father of Turkish private enterprise." His name is as familiar to the average Turk as Henry Ford's is in the United States, and, significantly, Henry Ford II wrote a foreword to Vehbi Koç's autobiography, which chronicles how a young man from a humble family rose to become the richest man in Turkey. But the book is not

When Rahmi Koç bought the *yali* in 1966, it was a ruin. Through the years he has refurbished the house with modern conveniences while retaining traditional decorative elements. LEFT: Filtered sunlight streams into the dining room, whose windows are covered with *kafes*, or wood shutters, that keep the space cool.



a rags-to-riches story, because the Koçs were not indigent. They were a simple family that, like most others, had no electricity or running water. A real bath was "a public bath," writes Vehbi Koç. "That was a monthly expedition."

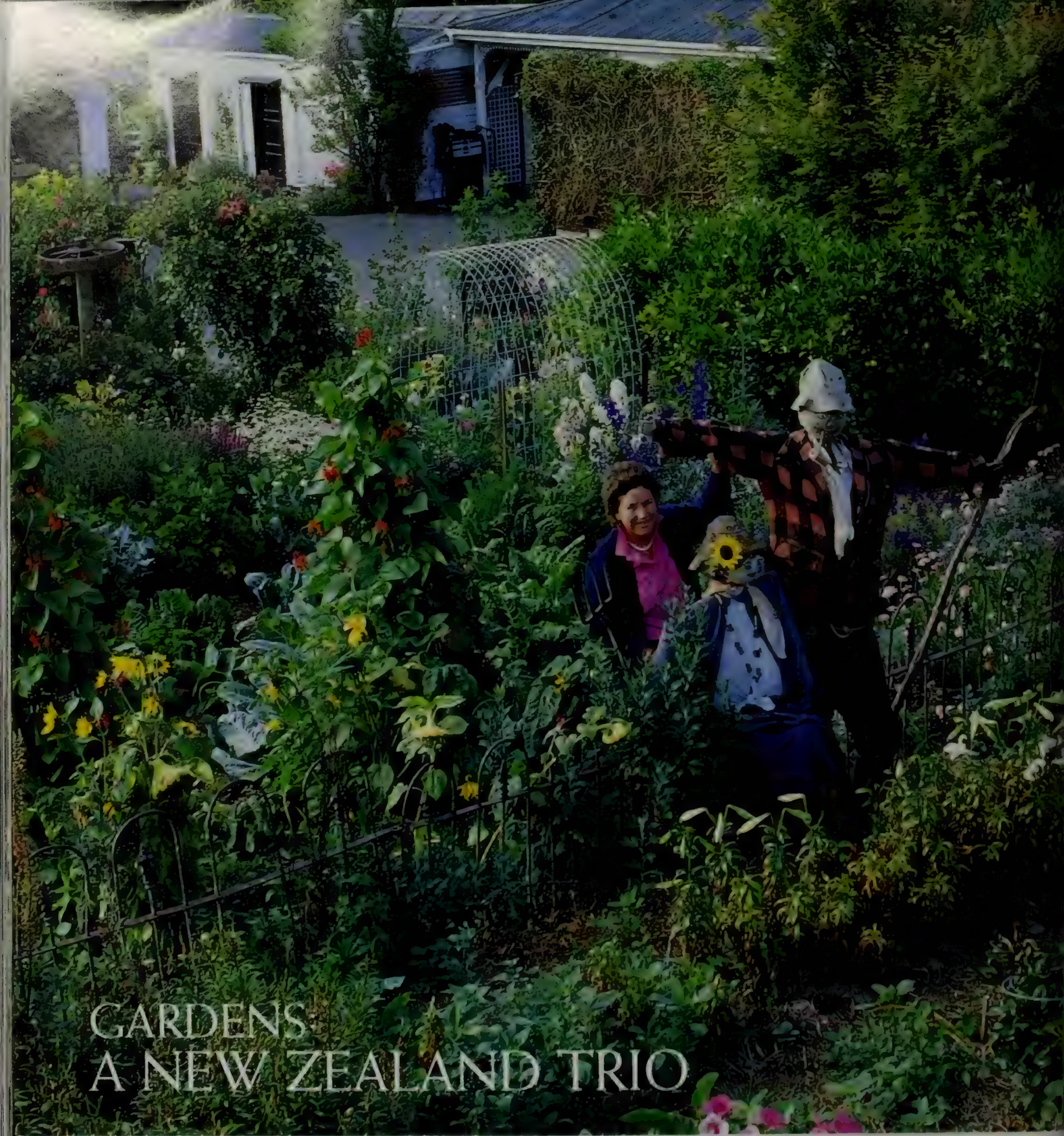
In accordance with Turkish tradition, family members found Vehbi Koç one of his own cousins for him to marry. This arrangement was intended "to preserve the family fortunes, and with the hope that they would get along together." He saw his wife for the first time at the end of the marriage week when, on the seventh day, she raised her veil.

continued on page 237



The residence is located on the narrowest point of the Bosporus, where Xerxes I built a pontoon bridge in ancient times. LEFT: Low sofas create an informal gathering place to enjoy views of the strait.

ABOVE: Amphorae and a statue fragment on a pedestal rest on the stone pier where the Koçs moor their boat, *Maviden*, which they sometimes use to commute to their corporate headquarters a few miles away.



GARDENS
A NEW ZEALAND TRIO

THREE CULTIVATED LANDSCAPES DEFY
THE ISLAND NATION'S CHALLENGING TERRAIN

Rathmoy





TEXT BY HARRIET HEYMAN
PHOTOGRAPHY BY DEREK FELL

ABOVE LEFT: In the vegetable garden at Rathmoy, Susanna and Christopher Grace's 12-acre garden on New Zealand's North Island, Susanna Grace stands with her scarecrows, Harold and Mrs. Hatch, which, she says, "prove that you don't need expensive statuary for fun and effect." ABOVE: Diascia and Chinese dawn redwood, in foreground, border one of the garden's two man-made lakes. A small brick-and-concrete bridge with a simple Chippendale pattern was modeled after one the Graces saw in Basingstoke, England.



ABOVE: Beside a fig-covered brick wall, a cluster of climbing white rosebushes and white larkspur contrasts with alchemilla and pink-tipped salvia. Rosettes of echeveria, a tropical succulent, fill a small pottery frog. BELOW: A sloping section of the garden is alive with toad lilies, foxgloves, primroses, lavateras and artemisias.

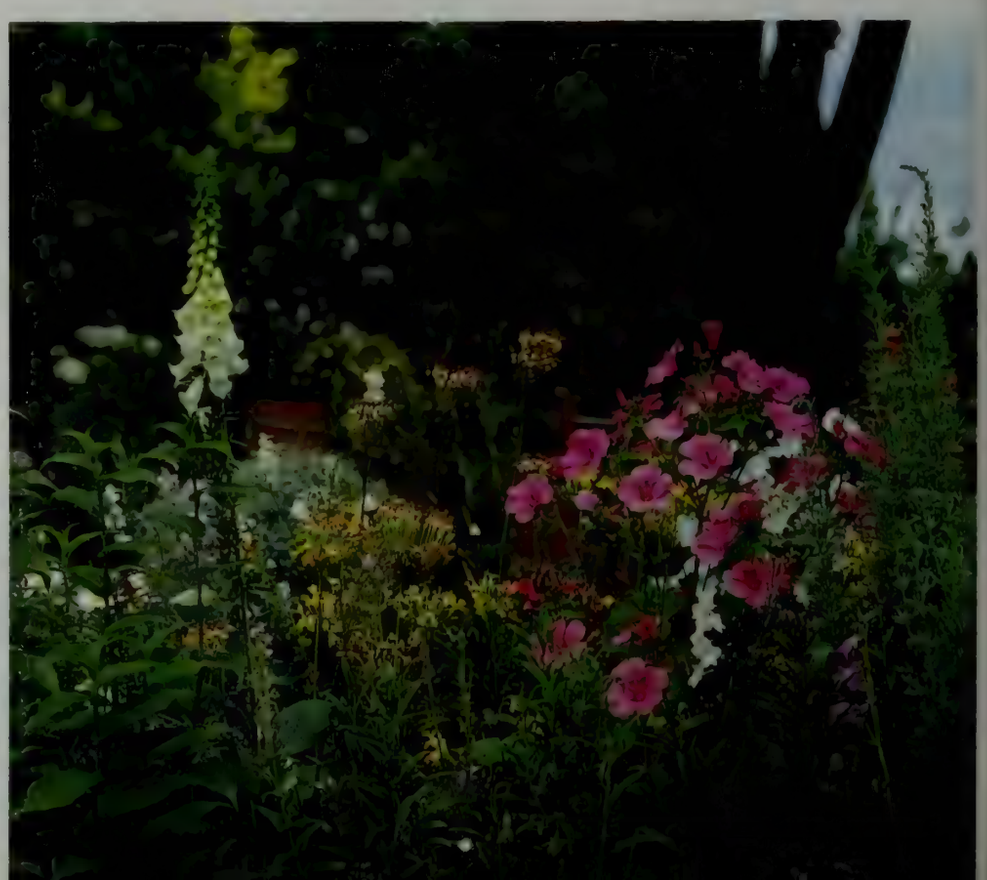
In New Zealand, gardening is less a pastime than a passion. Horticultural clubs abound, and homeowners welcome tours of their gardens. And if you miss the bus, spectacular examples appear on prime-time television: *Palmers Garden Show* competes with rugby in popularity. Gardening is in the culture. New Zealanders are mostly descended from Britons, who, when transplanted, knew how to put the volcanic soil, amply fertilized by cows and sheep, to good use.

Gardening in your own backyard is one thing. It's quite another when your turf is in the back of beyond. Three distinctive gardens, from different parts of New Zealand, speak to the challenge. The three are about as isolated as they can be. Women are the designing force, and the gardens are largely works of their own hands. Over two or three decades the women have carved out hospitable microclimates on a scale unfathomable to most weekend gardeners.

Rathmoy, the twelve-acre garden of Susanna and Christopher Grace, sits on the edge of a plateau, surrounded by twenty-five hundred acres of sheep ranch, on the western side of the Ruahine Ranges, which divide the North Island's east and west coasts. With volcanoes in the distance, the garden's broad paths meander along pastures, man-made lakes, glades, hillside meadows and lawns bordered by mixed perennials. At fifteen hundred feet above sea level, the garden would be wind-whipped were it not for planted breaks of eucalyptus, native karo and Himalayan deodar cedar.

Susanna Grace favors cool color harmonies and uses white flowers to set off those in richer hues. Complementing the scheme is a wandering all-white menagerie: a turkey, peacocks, silky Chinese bantams, swans, fantail and Jacobean pigeons, Peking ducks and diamond doves, as well as assorted members of the four-legged set—donkeys, llamas, horses, spotty sheep, Chinese Kune Kune pigs, a black Labrador and a Saint Bernard puppy.

The choreography of different ele-





White iceberg and avalanche roses tumble over the sides of a raised brick flower bed beside the Graces' driveway. White larkspurs set off old-fashioned roses and bursts of hydrangeas, whose color depends on the amount of acid or alkaline present in the soil.

months defies dull predictability. Susanna Grace calls the sixty-year-old garden around the house "busy and stuffed." The newer part, planted nine years ago in a paddock, is more parklike. "There's a copse of silver birches, open areas, a dark planting of Italian stone pine. The mood changes with differences of light and shade, deciduous and evergreen, water and lawn, density and spaciousness," she says.

Grace prefers whimsy to statuary: A pair of Wellington boots sticking out of a straw bale suggests a gardener buried within. And Harold and Mrs. Hatch, two nattily dressed scarecrows, guard the vegetable patch. The garden's free-flowing look, however, belies the practicalities. "I mulch madly, frantically, six inches deep. I hate to weed," she says. "A garden should be fun. We don't weed. We play."

Rethinking her designs is much of the fun. "If you feel you can do better, you can always change it. It's not like a bathroom that you're stuck with for thirty years. You put things on a wheelbarrow and use the plants somewhere else. I'm working towards the garden being uncomplicated. All the time I'm thinking, How can I make this so it's easy to maintain and still has the magic?"

Some people might go to the ends of the earth, but few would try to landscape it. Muriel and Bob Davison of Maple Glen did both. Thirty years ago the couple bought an old farmhouse perched over a steep bowl-shaped gully at the southernmost tip of the South Island. "There wasn't anything between us and the South Pole," says Muriel. The house, since



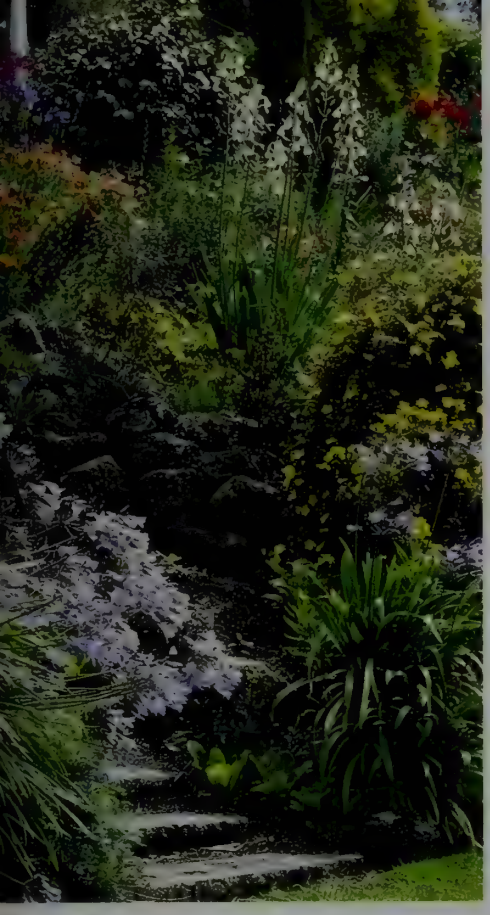
ABOVE: Densely planted banks between the rocks on the northeast side of their rock garden help to "make a steep hillside negotiable." The Davisons chose strong rooting plants such as agapanthus, calceolaria and potentilla to hold the soil on the embankments.

Maple Glen





ABOVE: Bob and Muriel Davison reared many of the birds that live at Maple Glen, their property on the southernmost point of the South Island, including two swans that float on one of the garden's seven spring-fed ponds. The ponds were built to attract waterfowl and for bog plants such as *Carex testacea*, a native grass that grows year-round. RIGHT: In her potting shed, Muriel Davison's pet cockatiels feed from her hands. Though cockatiels are usually aviary birds, these "fly free, come home and are shut in at night."



replaced, shuddered in the Antarctic winds. "I thought it was the last place on earth to start a garden."

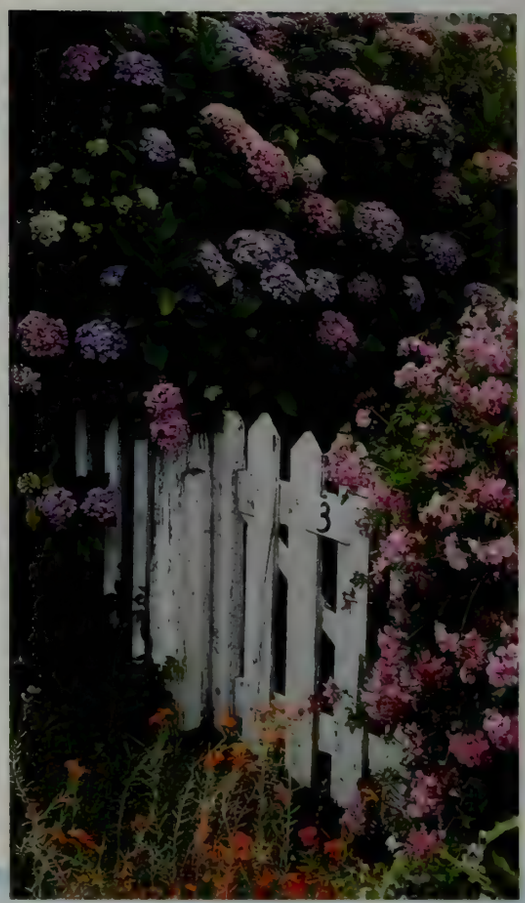
The couple milked cows for ten years to pay the mortgage before turning to sheep farming. For the family's food needs, she grew vegetables on the steep descent by the house. "I didn't plan to have a big garden at all."

She discovered, however, that the wind dropped off a few feet from the rim of the ten-acre bowl and could be subdued even more by planting spiky native flax. "The side of the hill we faced from the house caught the southwester badly. I found that English, Scotch and Irish heathers could stand any wind. They're tough and hardy and go beautifully with conifers." Thanks to cows and topography, the bowl was a microclimate ready to be planted. "You could grow anything if you kept trying."

She joined plant societies in England and Scotland that were devoted to rock gardens, irises, delphiniums and daffodils, and she sent away for seeds by mail. "Years ago the Alpine Garden Society would allocate so many packets of seed a year. I got two hundred packets at two pence each." She transplanted cuttings of shrubs

A bowl-shaped gully, which drops approximately 30 feet below house level at its center, is in front of the Davisons' house. Large silver birch and maple trees flank the house, preserving the view, and a small heather garden is in the foreground. Behind the flowering cherry trees is a spring that supplies water to the house and overflow to the garden's ponds.





ABOVE: Over the past 22 years Hugh and Daphne Wilson have cultivated their beach-front garden, Matai Moana, on Gore Bay on New Zealand's South Island. The iron supports, surrounded by daisies, geraniums, nasturtiums, Siberian wallflowers and carnations, are used to hold back the encroaching sand. RIGHT: Bush geraniums and hydrangeas are planted around a garden gate.

RIGHT: "These are our cathedrals at the top of Gore Bay," says Daphne Wilson of the ocher-colored ironstone bluffs, which were formed by years of water erosion. Native bushes grow around the bluffs.

Matai Moana

and trees from her parents' house, just across the Mataura River. Maples in particular took to the acidic soil. She loved their color, foliage and bark, hence the name that graces the glen.

With a borrowed bulldozer, Bob Davison dug seven spring-fed ponds. Swans, ducks and geese flocked to the haven. "We have a hundred resident ducks, under bushes, rocks, among the heather," Muriel says. "When Bob first made the dam, the ducks dabbled under the banks and the sides caved in. They destroyed the plantings. I had two skunk cabbages I'd brought from England. I managed to rescue one floating in the water. Twenty years later I still have it."

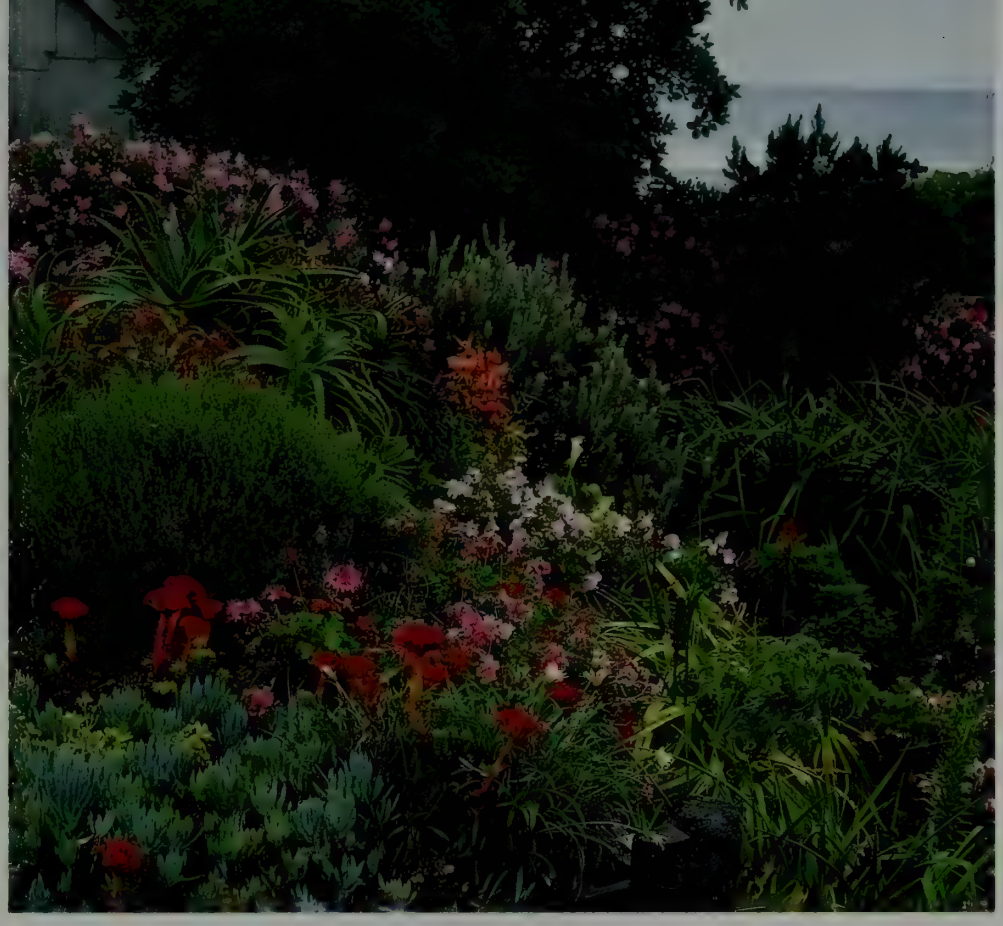
She cultivated the far sides of the glen. "I found out early on that planting straight up looked terrible. I threw away my drawing and just followed the sheep. I widened their paths and followed the contours of the land."

With its sweeps of heather, drifts of azaleas, daffodils and rhododendrons,

Maple Glen is a tapestry of unusual species that shows the hand of an ardent plantswoman. "My mother had one purple iris. I had no idea you could get them in other colors. I grow water irises, Siberian ones, Japanese higo in purples, blues and whites. I love them all."

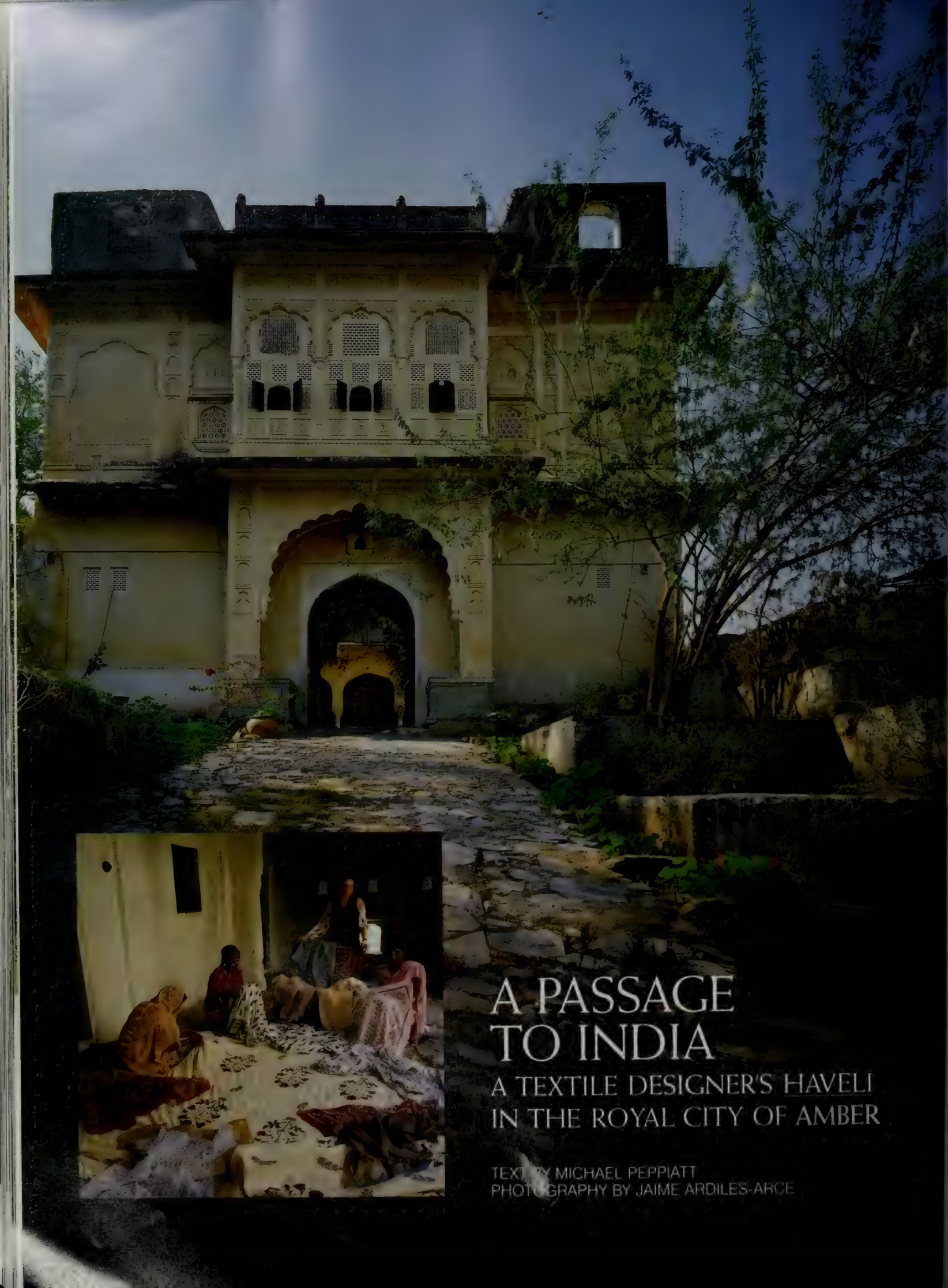
While her husband and son ride a lawn mower up and down the gully, Muriel Davison chooses to "run after mine," she says. "It's fairly steep. Good exercise." These days she works full time in the nursery. Her hand-reared birds—parrots, cockatiels, parakeets,

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RIGHT: The Wilsons planted red-hot poker, felicia, ice plant, Jacob's ladder, philicia, aloe, geraniums and a native poroporo shrub on an area of public land near their house. BELOW: Boxwood shrubs at the end of a beach path help prevent erosion.





A PASSAGE TO INDIA

A TEXTILE DESIGNER'S HAVELI IN THE ROYAL CITY OF AMBER

TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY JAIME ARDILES-ARCE



French-born textile designer Brigitte Singh (inset, standing, with assistants) and her husband, Surya Vijay, restored a 60-room *haveli* in Amber, India. OPPOSITE: Built in the late 17th or early 18th century, the structure was probably used for entertaining the maharajas, who lived in the nearby Amber palace. ABOVE: An arcade with Rajput-style stucco arches and columns encloses an open-air courtyard in the oldest area of the *haveli*. Apart from whitewashing the exterior surfaces with a paint tinted with flame of the forest, a local yellow flower, the couple left the original stuccowork largely untouched.

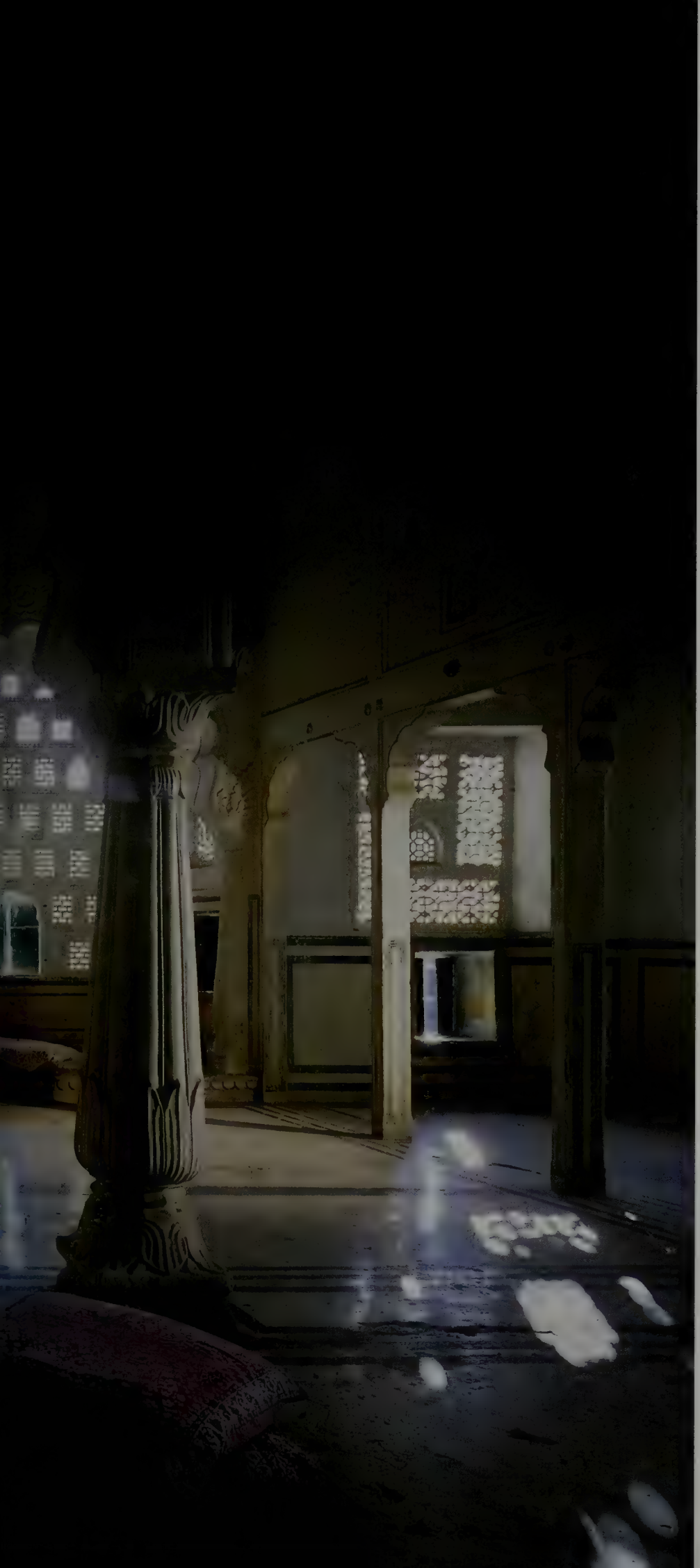
For six centuries Amber was the capital of Rajasthan, "the land of kings," a region of fortified hilltops and scrub-covered desert in northwest India. In some ways Amber resembles a kind of exotic Versailles, built around a vast fortress-palace with an evocative past that draws visitors to an infinity of glass-spangled roofs and marble audience halls. The Amber palace was begun by Raja Man Singh at the end of the sixteenth century and shows a distinct Mughal influence. Behind its imposing ramparts lie the kind of opulent mysteries that have always kept the Western imagination in thrall.

After the rains have filled Maota Lake, which lies in the palace gardens below, the magnificence of the Amber palace is doubled: Domes and towers and tracery windows are reflected, eerily reinforcing its atmosphere of splendid isolation. Both palace and city were in fact abandoned in the early eighteenth century, when the then ruler, Jai Singh, moved with his court to the sparkling new city of Jaipur, only seven miles away. Behind them they left not only Amber's temples and gardens but a variety of substantial town houses, called *havelis*, where the aristocrats had lived. These houses, although conceived on a much smaller scale, echo the inventive luxury and decoration of the palace that looms over them.

One of Amber's most evocative *havelis* belongs to Brigitte and Surya Vijay Singh. It is in fact the first house one comes to on the way down from the palace toward the densely inhabited town of Amber, with its clusters of shops and stalls selling everything from pungent spices to gems to embroidered slippers.

Brigitte Singh, who is French by birth, first came to the Jaipur region in 1980 as a student with a keen interest in Indian miniatures. Not long thereafter she met her husband, an expert on this delicate art in which his native Rajasthan has excelled. Over time she became fascinated by the richness of local handcrafts, and above all by a technique for block-printed textiles that had flourished in the eighteenth century and gradually had been forgotten. It was while she was beginning to revive this tech-





nique and help turn it again into a local industry that they came across their present home.

"We had been living in my husband's place in Jaipur," Brigitte Singh explains, "but we had always known that one day we wanted to move to a really old house, even if it was in ruins. We actually found it because an antiques dealer we knew said he had a chandelier that we would like. So we went to see him in his house at Amber. The chandelier was hideous, but the house immediately appealed to us, even though it was in the most terrible state, with goats wandering around and all sorts of odd lodgers. So we ended up buying the house from him—without the chandelier."

A great deal of the restoration undertaken by the Singhs consisted of clearing out the mansion's sixty rooms, as well as such improvements as rewiring and new plumbing. They then gave the whole place several coats of whitewash, which has the advantage, much appreciated in hot climates, of acting as a disinfectant. The whitewash also added to the beauty of the house, bringing a subtle glow to its walls because a flower called flame of the forest had been used to tint it a delicate yellow. The Singhs thought it best to keep the old stuccowork, with its traditional blend of ground shells and marble dust, scarred though it was. They were right: Cleaned and polished, it now has the patina of old ivory.

"Since we've been living here, we've found out more about this *haveli*," Brigitte Singh explains. "The reason that the house is quite close to the palace is that it probably served the ruler of the time as a kind of garden pavilion for various entertainments. We can't be sure exactly when it was built, but it was around the late seventeenth or early eighteenth cen-

"In the traditional *darbar*, or salon, the only furnishings would be carpets and textiles that would be laid for receptions, concerts and performances by dancing girls," notes Brigitte Singh. "We use the space to meditate and dream."





"We loved this *haveli* as an old lady and did not want to hide her wrinkles with makeup—we kept it original, clean and very simple." OPPOSITE: Wood stools that Singh designed surround a small 19th-century colonial dining table. A mirror frame, ornamented with pieces of cut mirror, is from Udaipur.

ABOVE: A bed alcove in a guest room features a grid of pierced stucco windows that filter light and permit breezes to enter. Across from a colonial chair is a hand-carved Kashmiri table. Fabrics for the chair, bedcovering and pillows were all designed by Singh after 18th-century Indian documents.

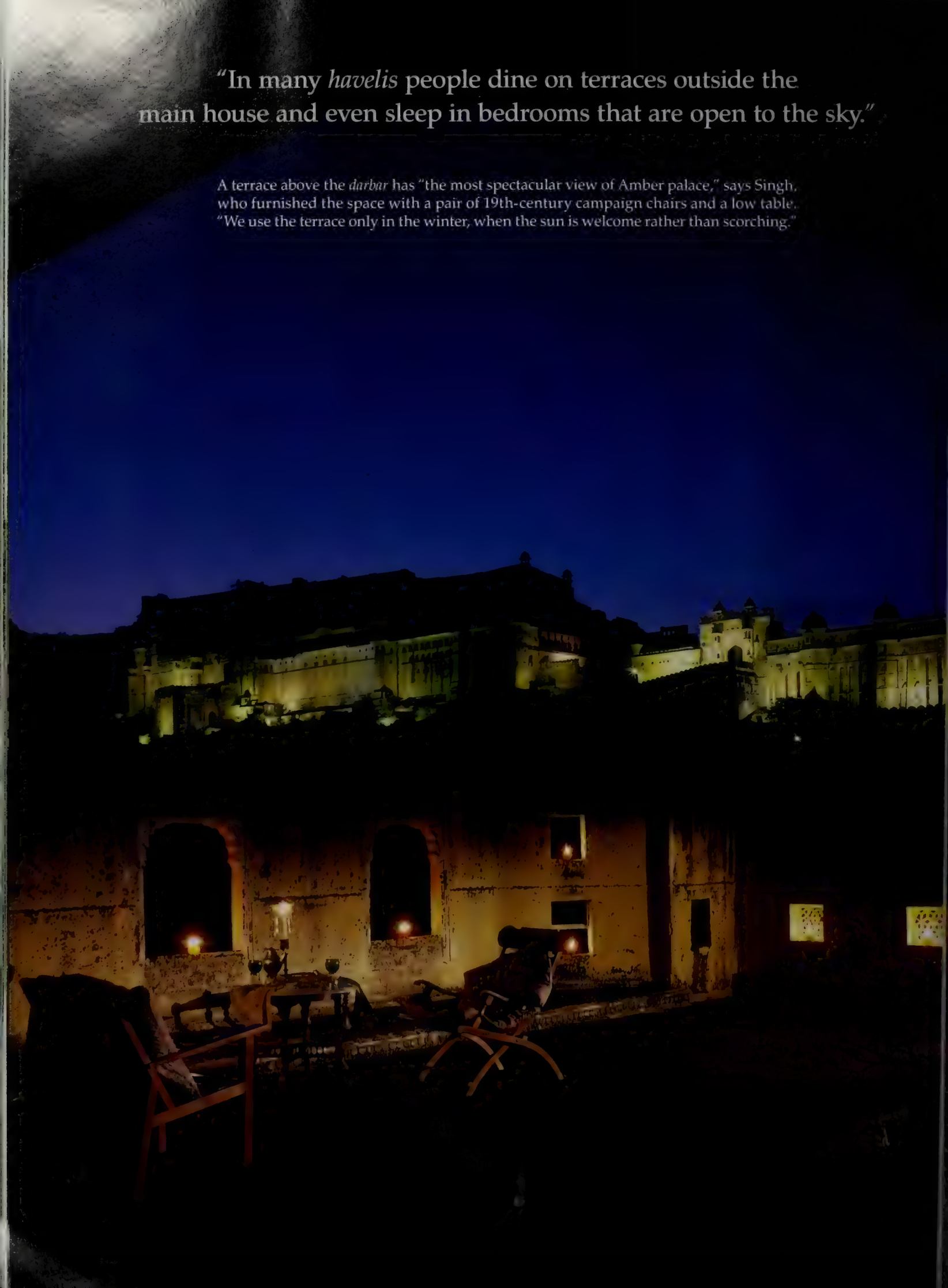
tury. Our large reception room, with its beautiful arches and uncluttered space, would have been for musical evenings and displays of traditional dancing, and members of the court could have strolled through the palace gardens to come and watch the dancing girls. All the rooms probably had little furniture in them then, and we have happily kept our own furnishings to a minimum. Some of them are things that I've designed, such as stools and fabrics. Others are simple local or colonial pieces. My husband belongs to an ancient line of warrior nobles, and his ancestors used their houses rather like tents. They were always on the move to this battle or to that campaign, so their belongings had to be easily transportable. It's also better in this climate. In many *havelis* people dine on terraces outside the main house and even sleep in bedrooms that are open to the sky."

Brigitte Singh has set up an atelier nearby where trained assistants make exquisitely printed fabrics for which she provides the designs. "I think India can still produce the loveliest textiles in the world," she says. "I'm very glad to have a workshop that can create the kind of quality that textiles printed here used to have. Europeans liked them so much they began importing them several centuries ago, and it pleases me to think that I have helped renew that tradition."

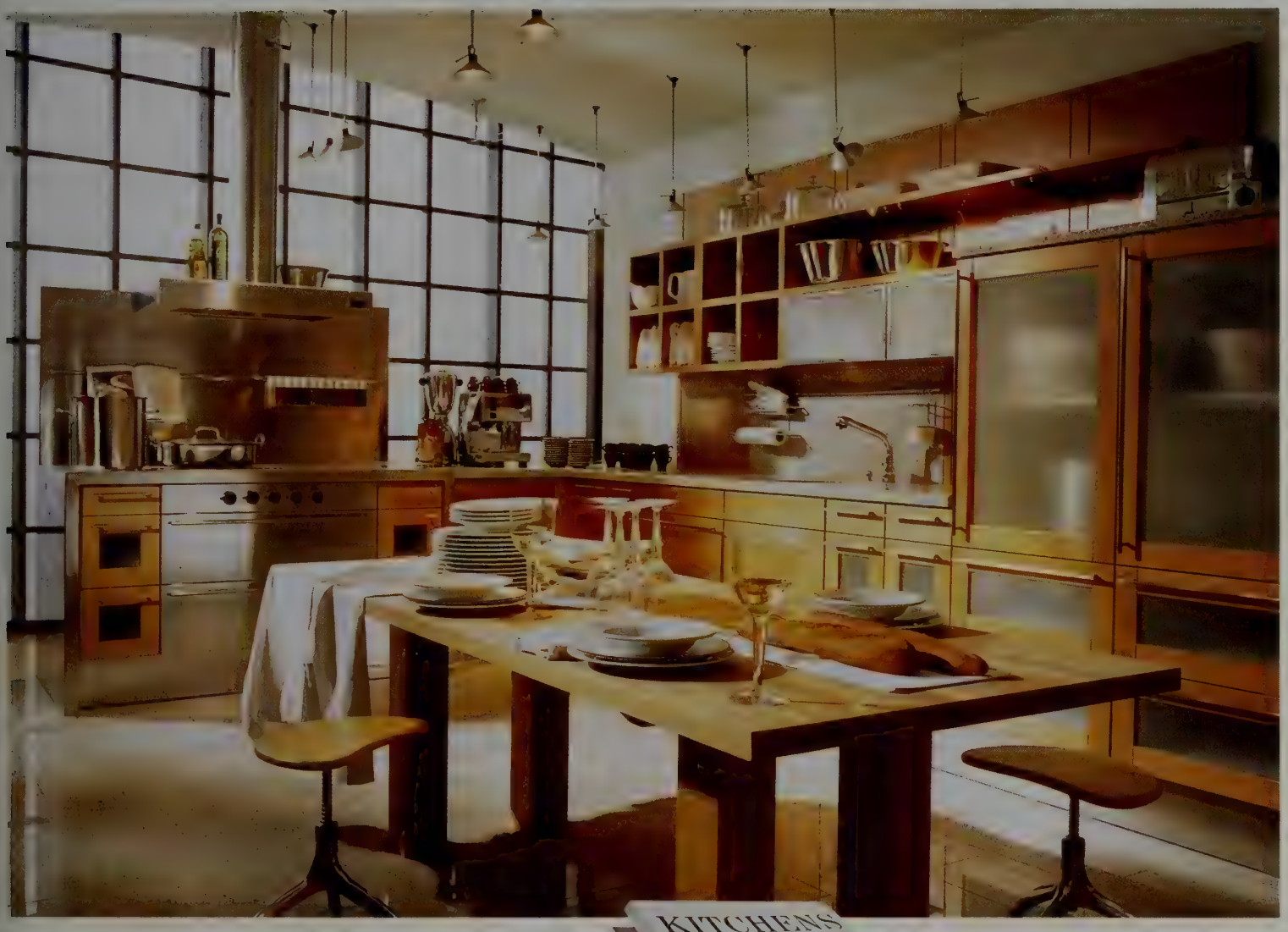
Both Brigitte Singh and her husband are at their happiest, nevertheless, when the heat of the day has begun to recede and they can sit in their courtyard to enjoy the comparative cool and quiet of the evening. "There are more splendid *havelis* in Amber," Surya Vijay Singh remarks. "But this place has the most wonderful view of the palace. It has an atmosphere that you don't find anywhere else. Brigitte and I like to think of all those people in past ages who came here to amuse themselves. There were kings at ease in these rooms and courtiers having fun. That gives a place a certain zing." □

"In many *havelis* people dine on terraces outside the main house and even sleep in bedrooms that are open to the sky."

A terrace above the *darbar* has "the most spectacular view of Amber palace," says Singh, who furnished the space with a pair of 19th-century campaign chairs and a low table. "We use the terrace only in the winter, when the sun is welcome rather than scorching."



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A SCULPTOR'S RUSTIC REFUGE IN THE CAYEY COUNTRYSIDE

continued from page 143

level. I count the library loft on top of our bedroom and two small levels below the ground floor." Because the house goes downhill, you come in at the top story, which serves as the main level; it consists of a slate-floored living room, a master bedroom at one end with two-hundred-year-old redwood beams from a Turabo sugarcane plantation, and a dine-in kitchen at the other. This level remains open except for the bedroom, from which a staircase ascends to the loft. Underneath the living area and connected to it by a spiral staircase with weathered banisters is "what my wife calls the second floor and I call the fourth." Again, most of this area is open; only the bedrooms (one front and one back) and the bath in between are closed in. The level below this one, smaller and totally exposed, is used exclusively for entertaining.

The house is furnished casually—haphazardly to hear Toni talk: "all kinds of ways, after you build a house the way *we* did," she laughs. "Comfortable, secondhand, thirdhand, nothing. We wanted things that would always look old and dusty no matter how much you oiled and cleaned them. We airblasted to take the paint off, but we never refinished. Some of it looks like it's romantically decaying, and some of it actually *is* decaying." From Toni's native Mexico came night tables and chests, leather-and-wood chairs and patchwork quilts, white bed hammocks and driftwood benches. Some of the furniture in the *bohío* the Hambletons bought from Jaime Suarez, including several iron chairs designed by his mother, and some built-in benches whose cushions they reupholstered in zebra stripe. The couple's longtime friend Jorge Cancio helped them edit their furniture and hang their art collection, about which Toni quips: "I have one Tamayo and lots of Toni Hambletons and Jaime Suarezes."

The Hambletons are aficionados of apertures—that is, collectors of windows and doors (the older, it goes without saying, the *mejor*). Nineteenth-century doors found rotting in ranch houses in central Mexico—doors whose appeal, clearly, is sculptural rather than structural—have been placed symbolically in front of the *bohío* and main house. "Sometimes I can't tell if something is a window or a door," Toni acknowledges. "It could be a window, or it could be a small door with glass. I'm not always sure. The doors have no purpose other than as a demarcation line—to say, 'This is the entering point.' Some of them are attached to the beams on the ceiling and some are freestanding—you can walk right around them, but I always open them as a ceremonial gesture. After the ornamental door to the house," she confides, "we do have another door, and that one is for locking." As for antique windows, there is one peering out of the living room into the master bedroom, and another looking down from the loft into the kitchen.

The couple moved in on December 19, 1991, a date that will live in ceramic art: Toni asked all the workers who had contributed to building the house—the men in the shop who'd prepared the old wood for the *new* windows and doors, the truckers and engineers, even the secretary who had put up with them all—to inscribe their names on a plaque of wet clay, which she later applied copper oxide to and fired. Today this plaque hangs on the entry-level deck, a testament to the providentially unmethodical but ultimately unified labors that went into the making of this divinely begrimed—and beguiling—house. □

> "We wanted things to look old and dusty no matter how much you oiled and cleaned them."

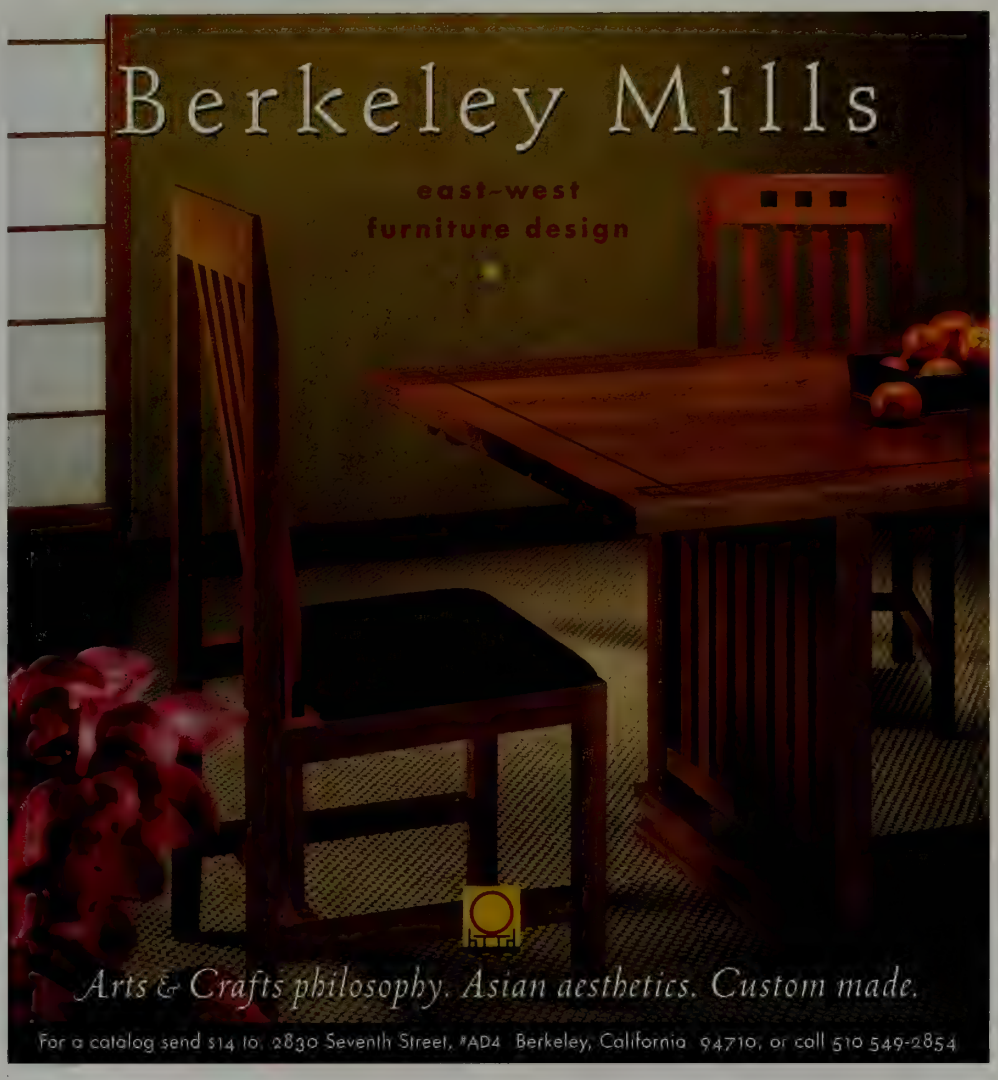
A TOWER ON LAKE NAIVASHA
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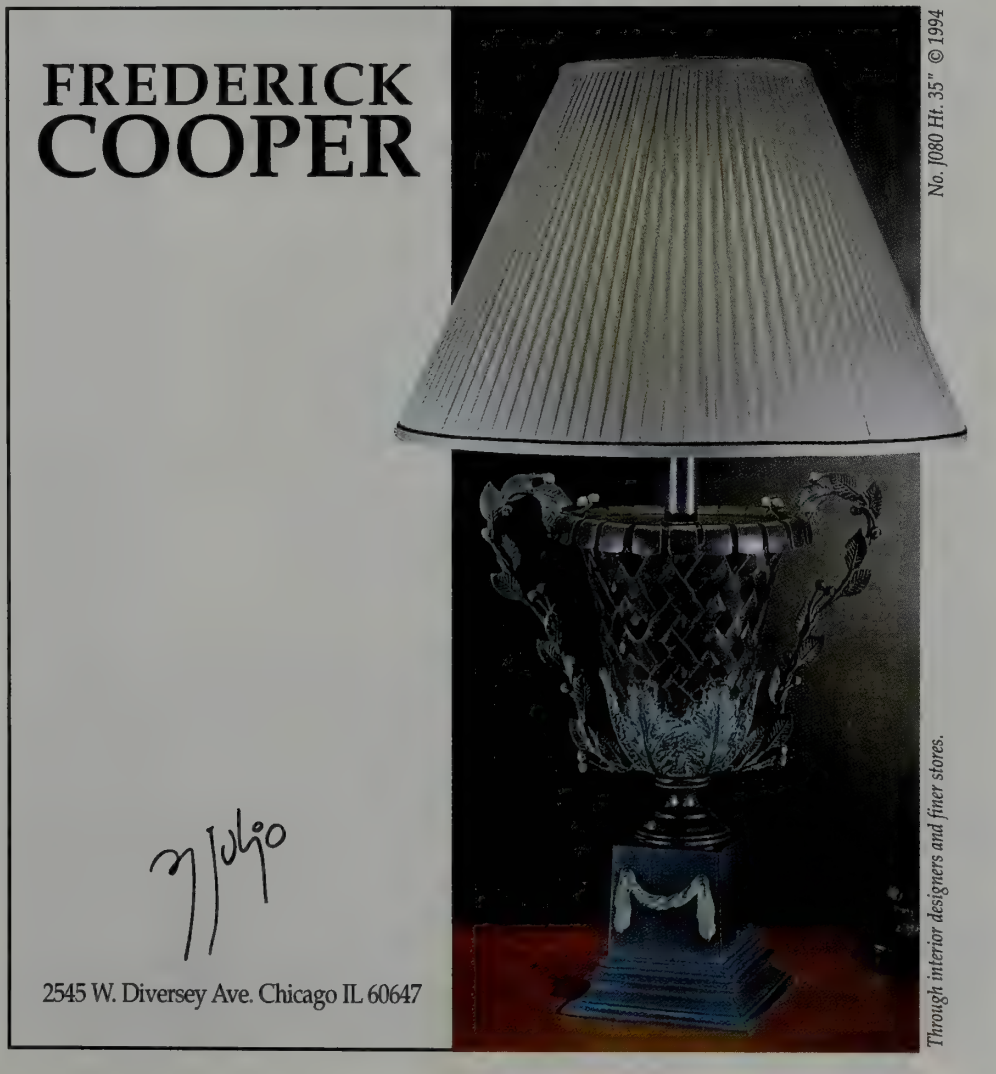
then it molds to its surroundings, particularly in the morning and evening light, when the wood is the same color as the trees and the tower looks like another tree trunk. When the wind blows, the top sways slightly, in rhythm with the trees. That swaying is an essential engineering tolerance, but it becomes poetry. I do see the tower as a tree, and when friends are sitting out on the balconies, they look to me like leopards who have gone up into the branches to rest."

But if it is a tree, it is an octagonal one. "To create the rooms, I divided each of the eight levels like cake slices. The living room is three large cake slices wide, the smallest bedroom is only one." She buys furniture whenever they are in London, and a friend in France keeps an eye out for antique fabrics and furniture. "That is a great help," she says. "I hate shopping." But finding things was easy compared with all the crating and shipping, then hoisting everything up into the tower on ropes slung over balcony railings.

Furnishings from Nairobi include dining chairs copied from a book of Biedermeier furniture. "I wanted to give them some edge, otherwise they would be too serious, so I covered the seats with handwoven checked fabric from Nairobi and had them deeply buttoned, like Victorian furniture," she explains.

There is a tranquillity that floats over the tower, which is topped with a meditation room. "Friends arrive," she says, "perhaps from frustrating lives, perhaps with the dust of a safari still on them, and find themselves in the Garden of Eden. This is a sanctuary for more than just the animals. One visitor arrived and couldn't speak for an hour. Another was silent when we went out in the evening and returned to find the tower completely hidden in mist. Finally she said that she had thought this might be a fairy tale but now knew it to be true. 'The tower is there,' she said, 'but it will only be found by those who are meant to find it.' " □





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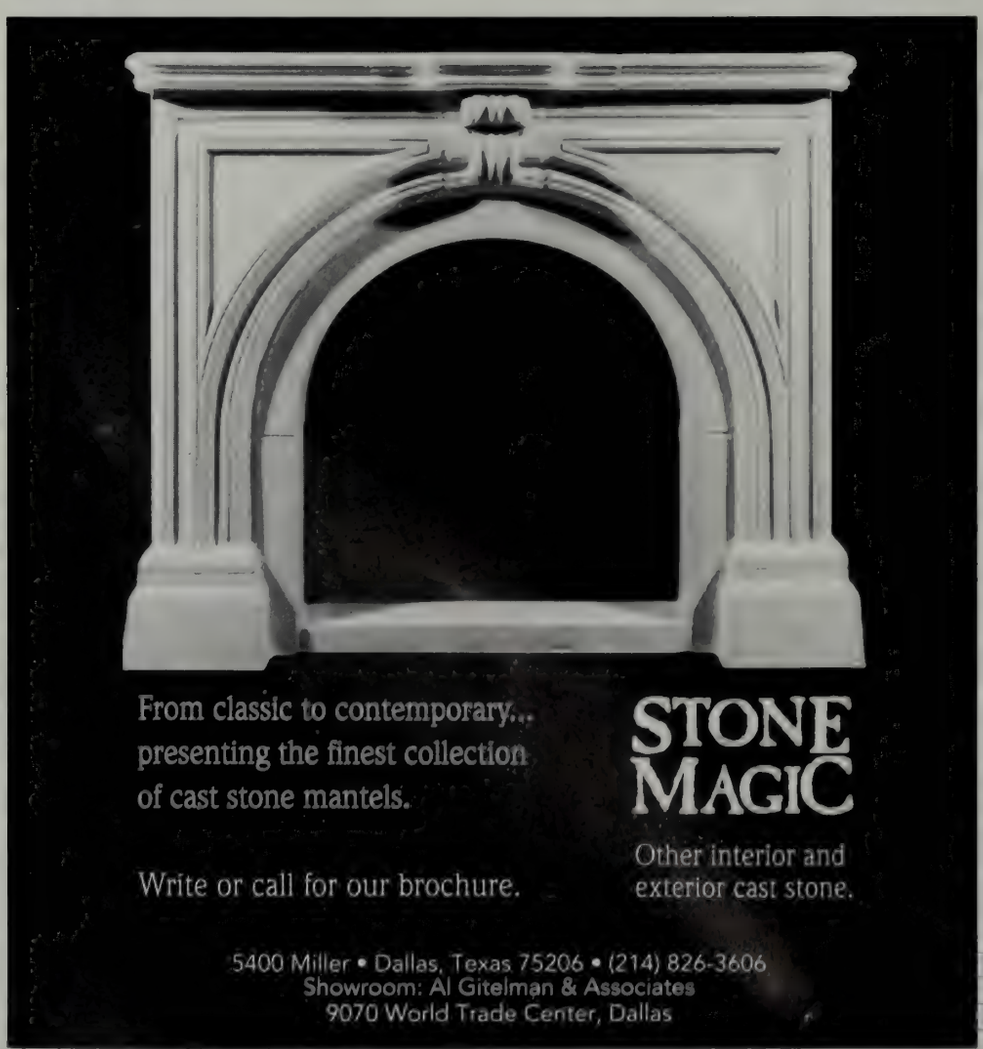
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power. If you look at enough masks from enough different cultures, from Melanesia, Africa, Asia, the Americas, you soon discover that there is a profound equivalence among them, no matter how dissimilar they look. Some African masks, especially those in bronze, are highly naturalistic, while others offer only a crude caricature of the human form. Nepalese masks, shaped in repoussé copper, achieve a remarkable level of ornamentation, while serpentine masks from Mexico present an utterly stylized, almost modernist vision of the human face, though many of them date from the fourth century B.C. But in all of them we seek what is human, and we regard the emotional implications of their facial expressions as if we were caught in a dialogue with them and as if much depended on their response.

It's easy to pretend that Western culture has somehow moved beyond the need for masks, the need for their

There is a profound equivalence among masks, no matter how dissimilar they look.

ability to disguise, reveal and transform what is human in us. But in order to believe that, you have to disregard the power these ancient masks still have over us. Perhaps it's just that we've become so completely masked—perhaps our culture is so eager to transubstantiate itself into electronic form—that the need for such profoundly *physical* objects as masks has been diffused. But the need for what they represent, for community, ritual, for the expression of kinship with the animal and spiritual worlds, will never go away. □



FRANCIS FORD COPPOLA IN BELIZE
continued from page 190

lodge (engineered by a northern California company). "Everyone thought I was crazy," he remembers of his plan to generate his own electricity. "It's always the ideas that everyone says are crazy that turn out to be right." Five new villas have been added to the original seven *cabañas*, along with a graceful curved driveway that connects the airstrip to the lodge and a velvety croquet court.

But the spirit of Blancaneaux Lodge, a place so remote that the water in the river is pure enough to drink, still thrives. "This is where I come to think, to get away," Coppola explains. "What I still love about it is its innocence."

To expand the lodge into a full-scale resort without changing its spirit, Coppola hired Manolo Mestre, a Mexican architect known for elegant resort houses that have more to do with the surrounding landscape than the builder's ego. When he was growing up in a distinguished Mexico City family, Mestre wanted to be a mason, but his grandmother persuaded him to study architecture instead.

"We wanted everything to look as if it belonged here," says Mestre. "We didn't want to disturb anything." To gather ideas for the lodge's expansion, Mestre drove a four-wheel-drive vehicle to the nearby towns—some of which were accessible only by water until the 1950s. He saw houses on stilts, thatched roofs and the local sawmill, where they were slicing up great mahogany logs and throwing away the leftover rounds. He stopped at New Hope in San Ignacio, where carpenters were making chairs and tables. Coppola told him about houses he had seen in the Philippines, wedge-shaped structures with outdoor living rooms and thatched roofs, or *palapas*. "He's a big man with big ideas," the architect says of Coppola. "When I first came here he made me feel I was part of a dream, a dream of a place that would be like a utopia, like a paradise."

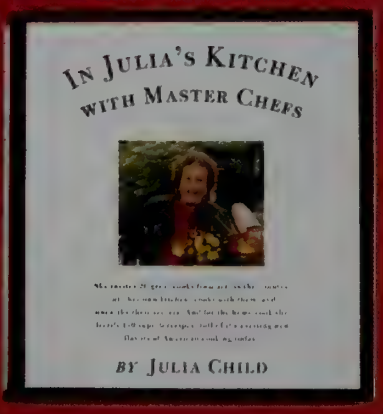
Mestre's villas on stilts have soaring hardwood-and-thatch ceilings, central living rooms with tiled kitchens, wide screen porches and generous terraces. "We wanted to do it ecologically, so we used leftovers and local materials," Mestre says. The shutters and porches of the villas as well as the stilts they stand on are mahogany—the national tree of Belize—which gives a rich golden color to the rooms. The villas are thatched with local fan palm, and the walls are built of palmetto, bamboo and stucco. The floors are cabbagewood and sapodilla. The bar in the lodge is made from local slate, carved by craftsmen from nearby San Antonio.

To furnish the villas, the Coppolas went to Guatemala, where they visited the fabric workshop of John Heaton in Antigua and antiques dealers in nearby Panajachel. They bought bright masks and carved and painted animals, soft pastel fabrics, truckloads of rugs and antique Spanish colonial tables, and chests and chairs that anchor each villa. With Mestre they traveled to Mexico, where they discovered chairs and tables at Fonart, the state-sponsored warehouse for local crafts in the capital. In Puebla they visited Uriarte and bought tiles that are still ground and kiln-baked the way they have been for centuries. Mestre took Coppola to the village of Atsompa to buy dozens of clay pots.

The filmmaker has furnished these airy structures with luxuries from all over the world. Each villa has vast Japanese baths with roofs open to the tropical sky. In the main lodge, guests choose from a menu featuring Italian pastas and local barbecued lamb. The ceiling fans in the bar are from the set of *Apocalypse Now*; the hot chocolate is from a Philippine recipe. On the wall of Coppola's own villa are photographs of San Francisco and a painting by his daughter, Sofia.

"What I've tried to do is combine elements," he says. "I love to bring cultures together—these are things that I love from the Philippines and Napa and Italy." He looks over at his wife and children. "These are the things that I love, and they are all here." □

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RESCUING A FARMHOUSE FROM RUIN

continued from page 198

daughters. He transformed the gatehouse into lodgings for apprentices and a showroom for his pottery, and what was the cow shed is now his workshop. Behind the house, he handbuilt a five-chambered woodburning *noborigama*, or climbing kiln, the only one in Daigo township.

Once a tangle of weeds, the garden has also been infused with new life. Knäpper's foremost concern was integrating the garden into the family's daily routine as a place for eating, reading and thinking. "In Germany I felt boxed in not being able to live with nature," Knäpper says. "Here I am no longer conscious of the distinction between inside and outside."

Knäpper dumped about three hundred tons of earth onto the property to form a gently sloping hill between the gatehouse and the main residence. He planted saplings of countless varieties, including flowering trees such as camellias, plums and cherries. He even traded pottery and sculptures for older trees, which he transplanted from his neighbors' gardens.

In Japanese fashion, Knäpper also used timeworn stones from a nearby river to make paths in the garden. As a final touch, he placed bronze and ceramic sculptures—including the swiveled 1990 *Sun Stele*, poised under a plum tree—throughout the grounds.

Knäpper's pottery unifies Tarosaka Manor, both as an aesthetic motif and as an overall philosophy. His shapes reflect his affinity for nature: Shells, waves and chrysanthemums are among his recurring forms. His glazes—ash, celadon, cobalt blue and white—seem to step right out of the surrounding countryside. About one-third of his ceramic pieces are porcelain; the rest are stoneware. In 1987 he began casting his forms in bronze. But he remains better known as a ceramic artist, for which he received the Prime Minister's Award in 1986.

Despite his long tenure in Japan, Gerd Knäpper has followed a distinctly individual vision. "Tarosaka Manor could be anywhere in the world," he says. "I have made it into my own." □

THE KOÇ FAMILY RETREAT
continued from page 215

As a youth, Vehbi Koç went to Istanbul and served an apprenticeship. "I noticed that the minorities" —the Greeks, the Jews, the Armenians—"led a better life. Their standard of living was much higher than the Turks', so I decided to go into business." He progressed from contracting to manufacturing to the production of foodstuffs and steel to the making of cars (Fords and Fiats) and railways. He is by his own report a frugal billionaire, and his book contains, among other things, advice on how to stay healthy. For example, "Find the right weight, and stick to it for life."

"The best entertainments" from his youth, Vehbi Koç writes, "were marriage and circumcision ceremonies."

"Oh, yes, circumcisions are great occasions in Turkey," Ömer Koç says. His own *sünnet*, or circumcision party, took place when he was seven—it was a joint one, shared by his brothers, Mustafa, nine, and Ali, two and a half—at the *yali* on the Bosporus. It was an enormous party—four hundred guests—and, in choosing that day for it, his parents had indulged their sons. "Normally the party is held the same day as the ceremony—to ease the pain, as it were," Ömer Koç explains. "But my parents wanted us to enjoy it, so it was held fifteen days later."

But much more than a site for rituals or parties, the *yali* is a place to live in and be enriched. It is a special refuge that almost anyone can relate to and envision as the ultimate country house. There are more famous *yali* than the one belonging to the Koçs. The red *yali* of the Köprülü family is more conspicuous, some others are run down, still more are undergoing a process of renovation. The *yali* of the Bosporus endure. It is hard to imagine a more peaceful setting, a more harmonious blend of both natural and architectural elements, or—in this waterside culture of caïques and yachts and ferries—an easier place to reach, from almost anywhere. It is the perfect retreat. □



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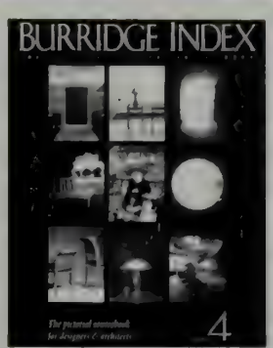
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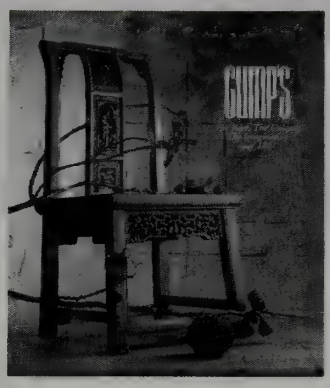
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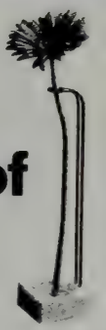
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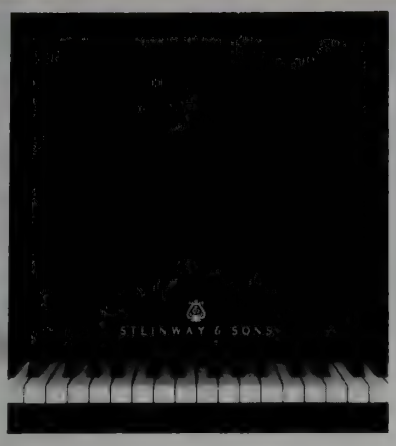
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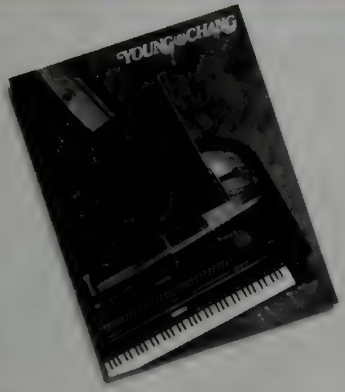
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A NEW ZEALAND TRIO
continued from page 223

lorikeets—fly free but always return to the aviary. When spring comes in October, the Davisons welcome bus tours full of people eager to see their garden at the end of the earth. "Bob calls it a hobby gone wrong," she says. "I still enjoy it."

At Matai Moana, Daphne and Hugh Wilson's home on Gore Bay on the South Island, madding crowds are seldom a worry. And the views are breathtaking. From their house, the Wilsons can see breaching sperm whales and surfing competitions. Eons-old boulders, like giant pearls, periodically peel off ironstone cliffs and crash to the beach.

The view close up, however, was once far less inspiring—just weeds, rubbish and sand. Making a garden that could hold its own between rolling dunes and the Pacific surf was no small feat. Over twenty-two years, the Wilsons have transformed their coastal property and the bordering public path leading to the beach into a garden richly planted with salt-tolerant South African plants: proteas, leucospermum, leucodendron, climbing geraniums, kingfisher daisies, freesias and red-hot poker. Flowers festoon the path right down to the water's edge.

This sensuous Mediterranean look grew out of hard labor. Hugh Wilson, a retired sheep farmer, hauled out sand and built barriers of corrugated iron, steps of railway ties, fences laced with native manuka shrubs, posts, stone walls and anything else to hold back sand and wind. He dug ditches and hauled the soil back in an old Land Rover. "No one helped us," says Daphne Wilson. "We did the lot ourselves."

Not to waste a natural wonder, he collected the boulders, called concretions, from the beach and piled them into a pyramid, now colonized with succulents. On either side of the steps to the beach, Daphne Wilson planted lots of trailing vines to hide the metal. "Hugh calls it a dog's dinner," she notes wryly. Then, with rightful pride, she adds, "I've created it from nothing, from sand." □



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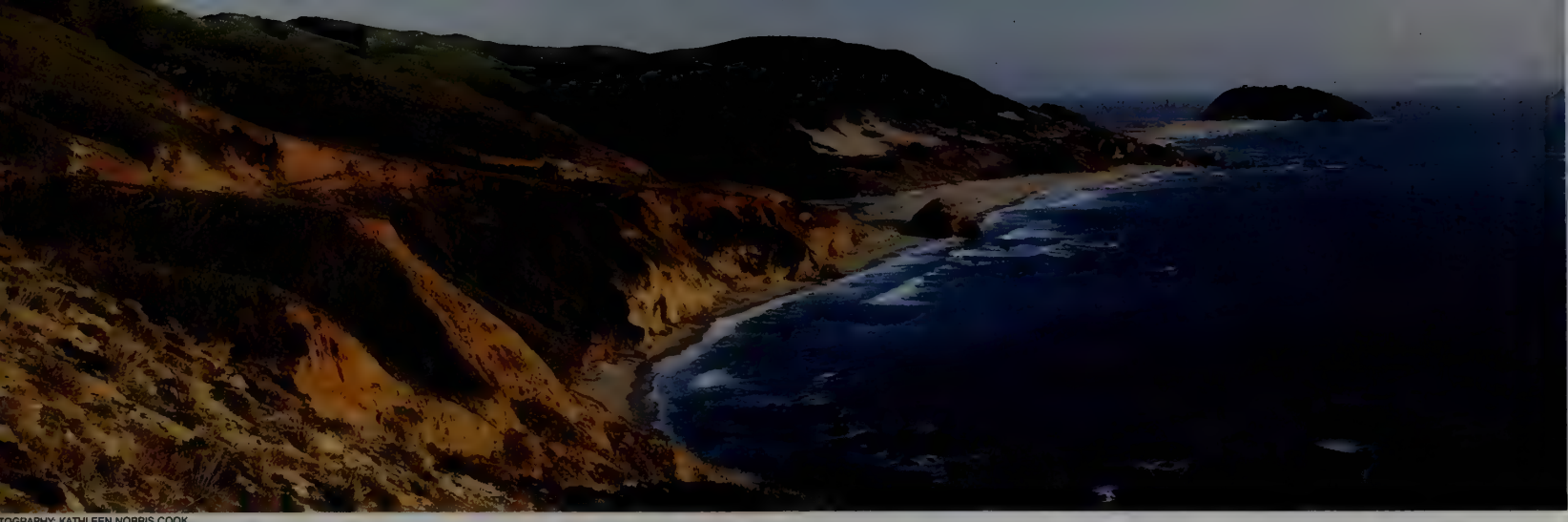
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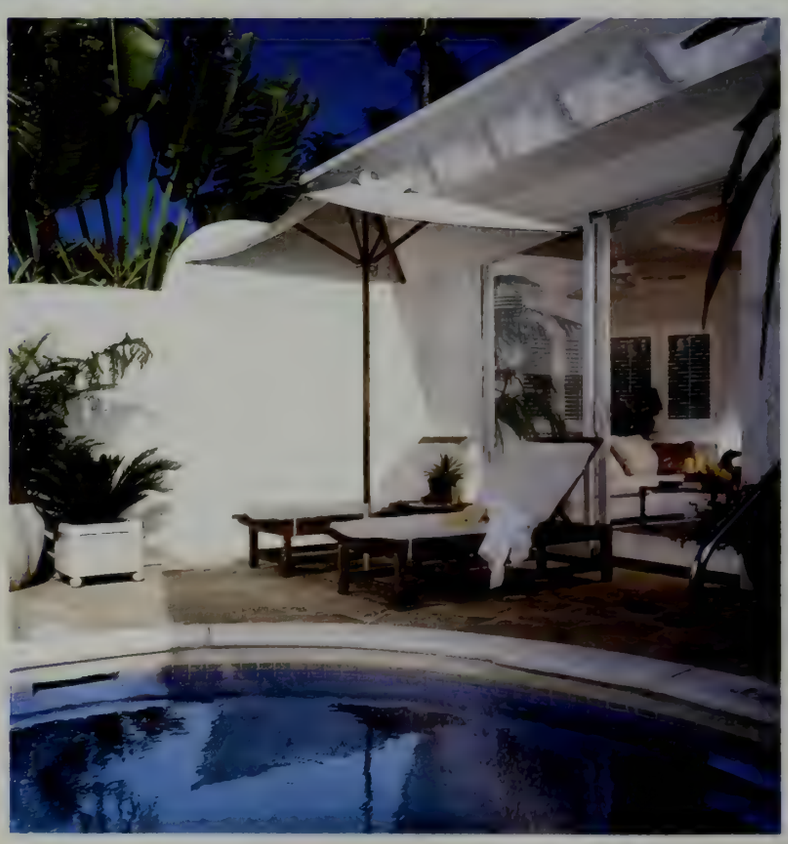
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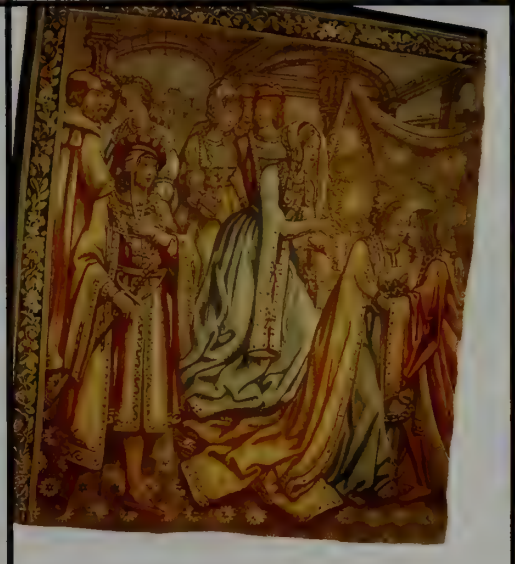
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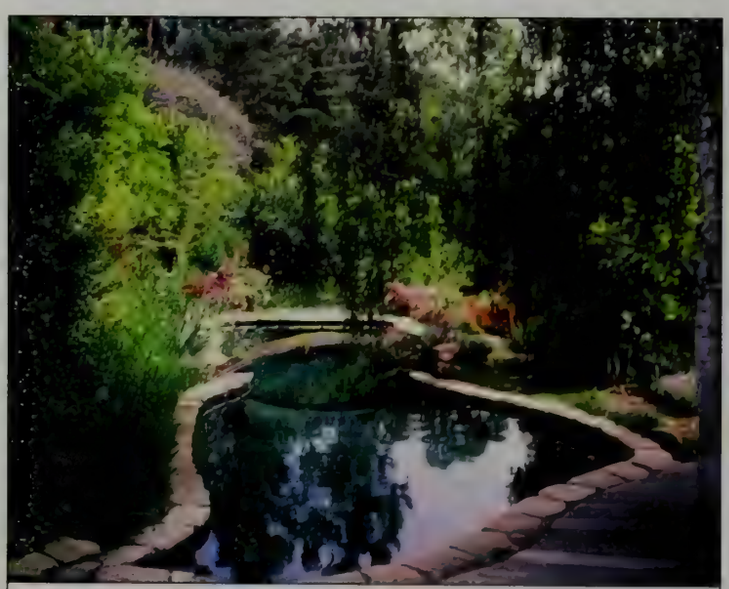
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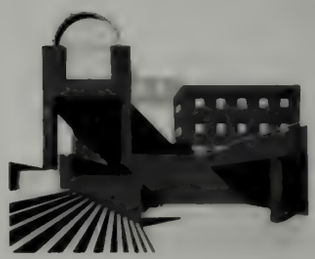
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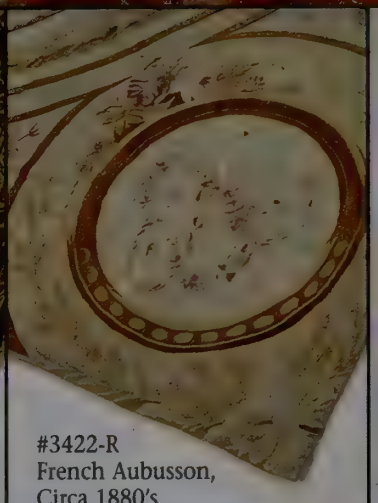
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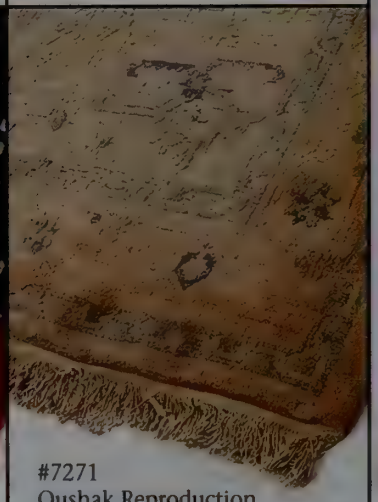
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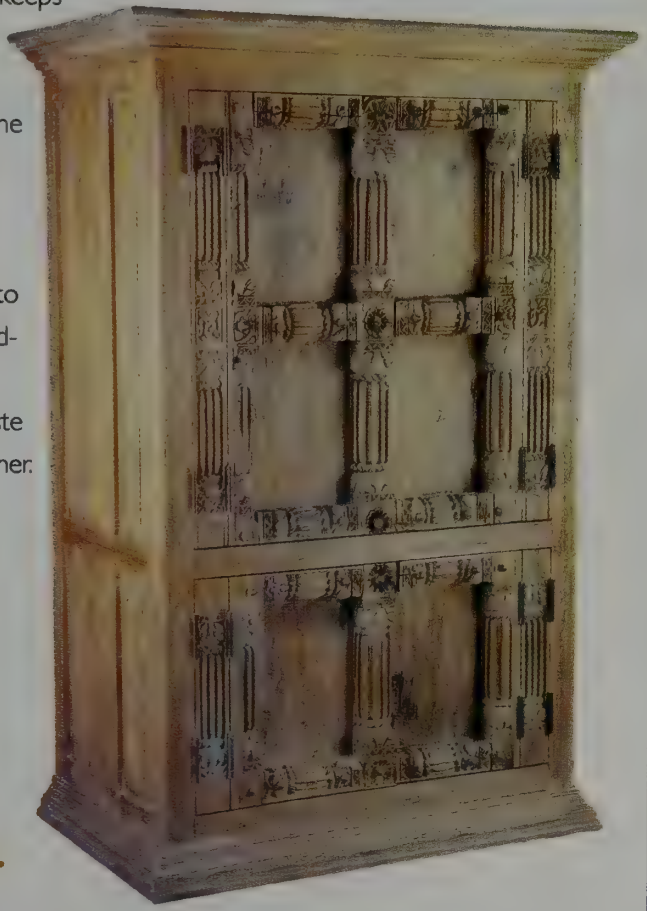


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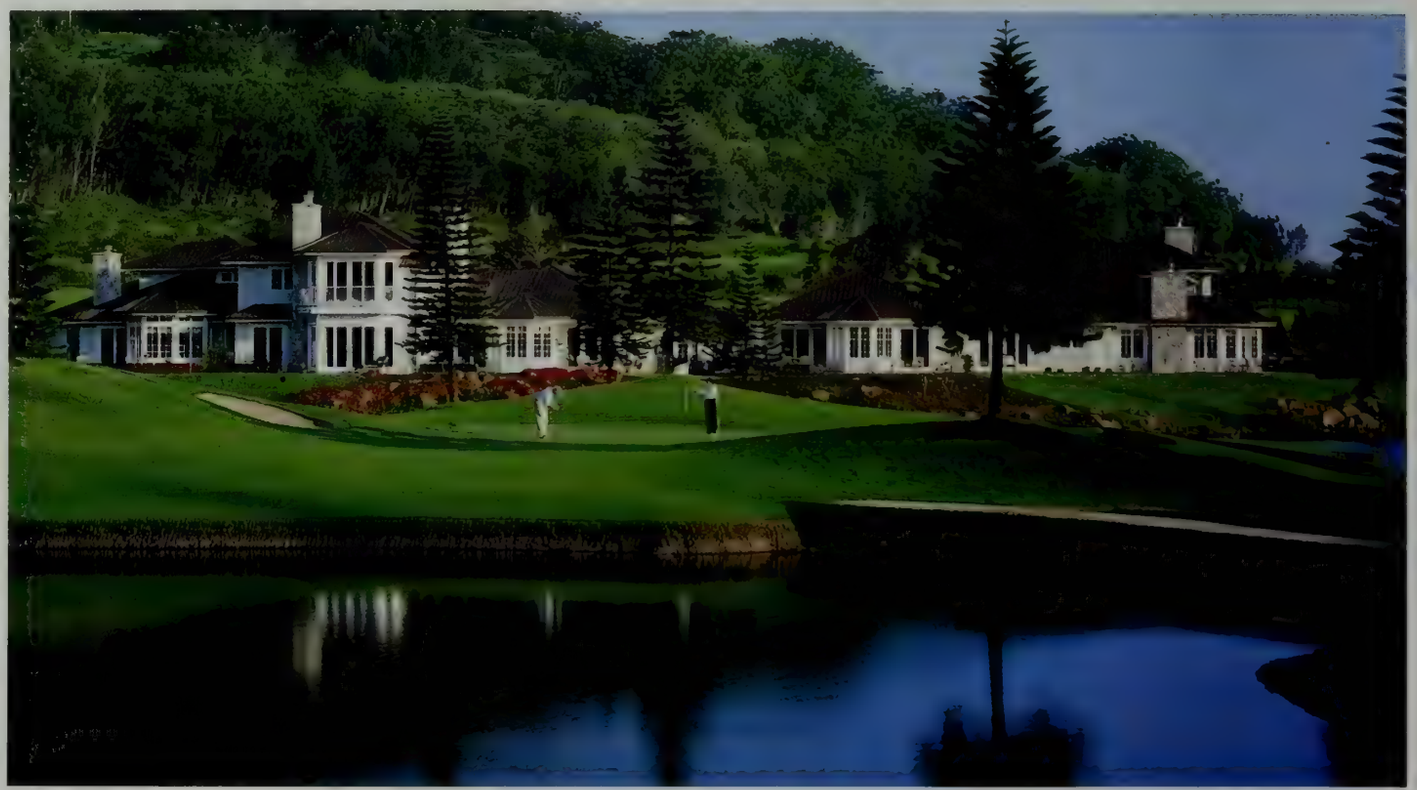


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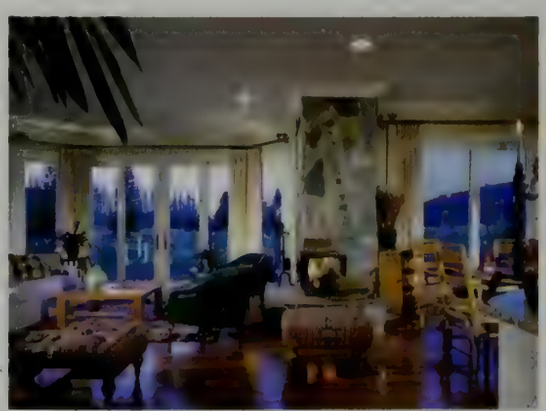
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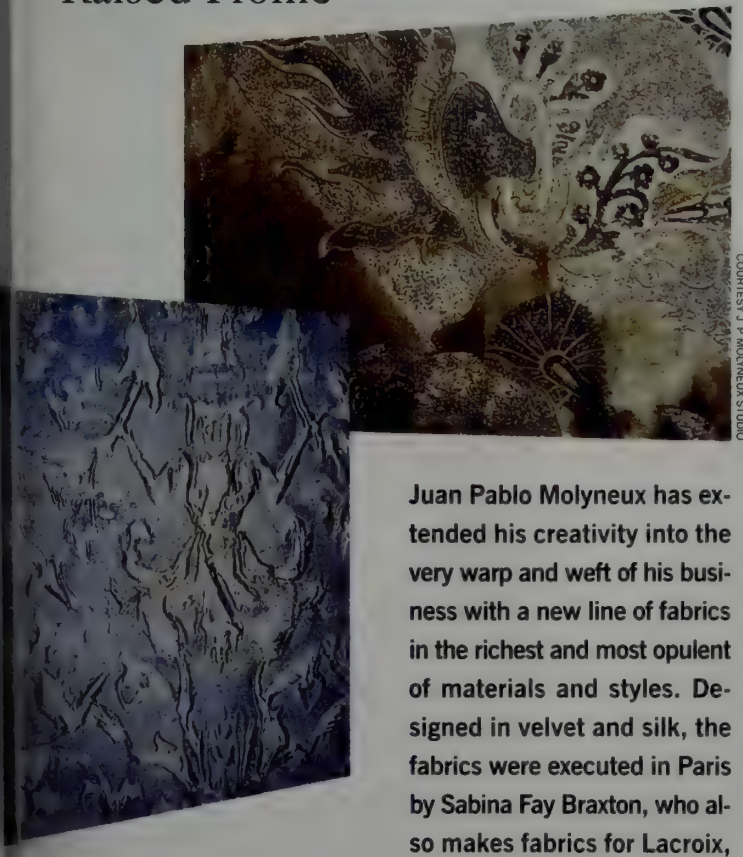
Georgetown Fantasy

A few years ago Georgetown resident **David Connell** painted a local Neoclassical window and put a scene of Georgetown in each pane. Washington designer Anthony P. Browne saw the painting, loved it and had it reproduced for his Christmas card. Having recently done a collection of watercolors of well-known gardens, Connell is having a show of garden and interior paintings at the Georgetown bookshop and gallery of **Kinsey Marable** Oct. 19–Nov. 2. Some of Connell's interiors are famous ones that he has visited or read about, some are private commissions, and some are fantasies—such as a re-creation of John Singer Sargent's London studio on Tite Street (right) in which Connell has put some of his favorite Sargent works, including a portrait of the master himself. Kinsey Marable, 1525 Wisconsin Ave. N.W., Washington, DC 20007; 202-337-3460.



COURTESY DAVID CONNELL

Raised Profile



COURTESY J. P. MOLYNEUX STUDIO

Juan Pablo Molyneux has extended his creativity into the very warp and weft of his business with a new line of fabrics in the richest and most opulent of materials and styles. Designed in velvet and silk, the fabrics were executed in Paris by Sabina Fay Braxton, who also makes fabrics for Lacroix, Ungaro and Bill Blass. One fabric is a gilt-embossed silk velvet (left), which means that the surface has been carved in an abstract pattern of feathers and flowers. He calls a second fabric (far left) a "grotesque relief silk," in which the pattern of a silk damask has been raised in slight relief; the background is pale gray with accents applied by hand in teal blue and gold. On a thin silk taffeta, he has an abstract design of palms separated by a checkerboard pattern in stripes; the color is a pale, shimmering gray with darker gray, teal blue and green and gold applied to the pattern. J. P. Molyneux Studio, 29 E. 69th St., New York 10021; 212-628-0097.

Wired

Bruce Gregga, David Anthony Easton and Robert A. M. Stern are a few insiders who have found their way to a loft on the fringe of Manhattan where Mike Pell of **Pell Artifex** can do just about anything with antique lighting fixtures: rewire them, reproduce them or turn everything from Ming vases to weathervanes into them. "This workshop is for residential materials used by architects and designers," says Pell, who has been operating his business for 30 years. "We try to work with Old World values and modern technology." His favorite recent project was transmogrifying a metal cowboy lawn sprinkler with a lasso that turned and sprayed water into a lamp. To the trade only. Pell Artifex, 653 11th Ave., New York 10036; 212-582-7099.

continued on page 244



TOM WARREN

The Wedding Carriage, Ahmadabad by Edwin Lord Weeks

Private Viewing

Several New York designers have bought paintings from **Mark Murray**, a private dealer who specializes in 19th- and early-20th-century American and European works. Murray, a transplanted Englishman who trained at Sotheby's, says that his paintings, which sell in the $8,000–$30,000 range with one or two at $50,000, are "the good artists just behind the best-known names." Among his people are William Henriksen, a Danish painter of luminous interiors; George Inness, a member of the American Luminist tradition; Edwin Lord Weeks, who worked in India and Morocco; and Richard Miller, an American Impressionist. By appointment only. Mark Murray, 529 E. 85th St., New York 10028; 212-472-6836.

Printed in Jaipur

When **Brigitte Singh**, a native of France, left for India in 1980 to pursue her studies in Indian miniatures, little did she know that Jaipur would become her adopted home or that she would head up a thriving textile atelier. Fascinated with Indian handcrafts in general, she focused on an 18th-century technique for block-printing textiles, which she has single-handedly revived from obscurity and transformed into a flourishing local industry.

Singh opened her Jaipur atelier, located seven miles from her *haveli* (see page 224), in 1982, and her first client was Colefax and Fowler. The Indian block-makers and -printers Singh works with have been practicing the craft for generations. "The blocks of teak have to be carefully chosen and well seasoned to withstand the rigorous printing process," says Singh. "I feel very proud to work with craftsmen whose ancestors taught this art to the entire world."

Singh researched antique Mughal designs and colors for the fabrics (below), which combine traditional and modern patterns. European designs of the same period, which were inspired by Indian chintzes, also show up in her work. "Over the years I've become skilled at re-creating designs of that period," she says. "Was I a 17th- or 18th-century designer in a previous life? I don't know." Singh has attracted an international clientele for her biannual collection, which she explains is "very limited in quantity and therefore very exclusive." The majority of her inventory is sent to her main outlet, **Le Jardin Moghol** in Paris, which was opened specifically to show her work. Brigitte Singh, Narad Ka Bagh, Amber 303101, Jaipur; 141-530-229. Le Jardin Moghol, 53 rue Vieille du Temple, 75004 Paris; 48-87-41-32.



JAIME ARDILES ARCE

Rugs Down Under

Being based in New Zealand hasn't stopped Jane and Stuart Walker from shipping antique rugs to clients living in the U.S. and Europe. The Walkers, who opened Fables 18 years ago and now have a second location in Auckland, are the only rug dealers to be members of the country's Antiques Dealers' Association. While the couple stock Aubussons, Zieglers and Irish Arts and Crafts, new *gabbehs* from southern Iran have been popular of late. "The style of weaving is naive," says Jane Walker, noting that the *gabbeh* (far right) works well in a contemporary interior because its design is composed of large blocks of solid color with a few primitive motifs. The *gabbehs* typically come in apricots, greens and yellows and are sold by the square meter. Fables, 8 George Street, Parnell, Auckland, 309-4957.



COURTESY FABLES

continued on page 246

AUCTIONS OF FINE ART



Tarkay — *Lady in Red*

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In the Showrooms

Summer Hill (415-363-2600), the San Francisco firm known for its light woven and printed designs that are, well, summery, has come up with a collection of chenilles and velvets called Black Magic. *Great Scott* is a cotton chenille in black with a large-scale woven glen plaid design in a choice of beige, red, sapphire or emerald. *Kipling* is a cotton velvet with a somewhat abstract woven pattern of elephants and tigers frolicking amid jungle foliage. *Donegal* is a conventional nubby chenille in a quatrefoil pattern. Summer Hill's furniture continues in the direction of the English cottage look. Little Compton is an upholstered armchair with a deep seat cushion, box pleats at the bottom corners and a ribbon in a contrasting color that runs just below the seat level and is tied with bows at the corners. The Camelot Table has a round walnut top and four curved legs descending to a central pedestal. A demilune console table called Earl Grey has three legs and a distressed painted surface.



DOUGLAS JOHNSON

Summer Hill's Black Magic Collection (top) and Camelot Table (above)



COURTESY MICHAEL TAYLOR DESIGNS

COURTESY MICHAEL TAYLOR DESIGNS

The Montecito Sofa (above) and the San Lorenzo Table (right) from Michael Taylor Designs



Ditchley (right) and *Hops* by Colefax and Fowler

Michael Taylor Designs (415-558-9940), also headquartered in San Francisco, has continued to produce—and add to—the work of the late designer who created the "California look" characterized by its outsize scale. Some of the new pieces are reproductions of designs created by Taylor and some are new work in that spirit by Paul Weaver, the current president. One of the classic Taylor pieces is the Montecito Sofa, a long Directoire-style sofa with loose cushions set into a polished iron framework. It also comes as a chair, a love seat and an ottoman and can be made in aluminum for outdoor use. Another classic Taylor design is the pine Italian Bed in a Baroque country style with a scalloped headboard that ends in a shell carving and short posts at the foot that rise up in an ogee curve. Among Weaver's latest designs is the San Lorenzo Table, which seems to have come from a medieval cathedral. Clustered Gothic capitals provide support for a contoured slab. Weaver found the original capitals in Florence and made reproductions and a top he designed in cast concrete.



COURTESY JANE CHURCHILL

Jane Churchill's *Jousting* and *Tournament*

Colefax and Fowler (212-753-4867) has been digging in its extensive archives and has come up with some garden designs that will be available later in the fall. They are, at once, typically English and unusual. The most interesting is *Leaf Stripe*, a print on cotton that has vertical rows of dark green leaves paired on vines against a lighter green background. *Hops*, on a union cloth of cotton and linen, has clusters of white hop blossoms against green and brown fernlike leaves on a pale pink background. *Ditchley* is a printed design on cotton of white china in all varieties—platters, dessert plates, dinner plates, candy dishes—with varied floral designs on them, all the plates hanging against a brown-and-yellow-striped wallpaper. **Jane Churchill**, the three-year-old subsidiary of C&F, is typically sporty in two of its new cotton prints. *Jousting* is a design of knights in full armor and regalia, horses caparisoned in diamond checks and stripes, lances atilt, riding toward each other across a plain background broken only with a faint pattern of fleurs-de-lis. *Tournament* has larger-scale knights riding in rows with banners swirling around them.

continued on page 248



Available through interior design showrooms

Photography by Jay Graham / San Francisco

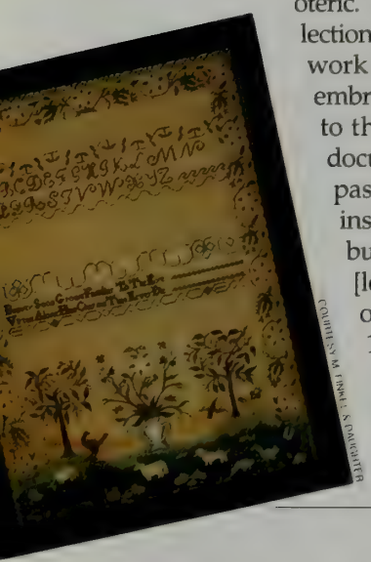
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Philadelphia Sampler

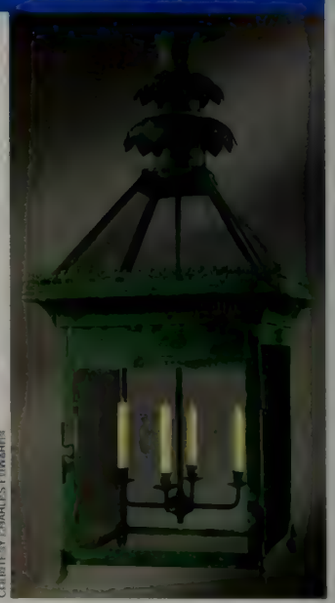
For more than 40 years in Philadelphia's Society Hill neighborhood, Morris Finkel has had a shop selling antique American furniture, china, textiles and folk art. Now in business with his daughter Amy, **M. Finkel & Daughter** has the admiration of such peers as Washington dealer Marston Luce and responds to a nationwide clientele with a twice-annual catalogue. Among such treasures as blue-and-white Canton Export china, late-18th-century poplar Queen Anne chairs and Dutch 18th-century silver sconces (not absolutely everything is American), there is a unique collection of needlework. "We were known for our quilts 20 years ago," says Amy Finkel, "but as quilts became increasingly popular in antiques shops, I became a little more esoteric." She now has an important collection of samplers and other needlework such as Philadelphia silk embroidery pictures from the 1790s to the 1820s. Many samplers are documented as a glimpse into the past as well as being folk art. For instance, says Finkel, "a rare Newburyport, Massachusetts, piece [left] was worked by nine-year-old Anna Greenley Johnson in 1789—so stated on the sampler." By appointment only. M. Finkel & Daughter, 936 Pine St., Philadelphia, PA 19107; 215-627-7797.



COURTESY M. FINKEL & DAUGHTER

An Acquisitive Eye

"Greed—and my mother and sister—got me into the business. When I was young I found some old books for 5 pence each. My mother gave me 5 pounds for them and turned around and sold them for 35. I thought that was a pretty good business to get into," says Londoner **Charles Edwards**, who has established himself as a dealer of 19th-century antiques as well as a purveyor of reproduction lanterns (right). "The lanterns are so brilliantly made you honestly can't tell the difference between them and an antique," says designer Sally Metcalfe, who also likes the lead-crystal table lamps with a ring-cut design and bronze mounts. Likewise, Metcalfe recommends the small selection of tables and cane footstools that Edwards has designed. "The little tables are neither modern nor traditional, but they work in both worlds. They're classical, simple, solid and well made," she says.



COURTESY CHARLES EDWARDS

Edwards caters to the design trade, including Colefax and Fowler, Jed Johnson and Axel Vervoordt—"He likes lanterns rusty and complains if they're not rusty enough," says Edwards, who does a fair amount of custom work. But his stock in trade is antiques, most of it furniture and decorative accessories made between 1840 and 1880. Among recent acquisitions: a ca. 1840 five-and-a-half-foot circular Anglo-Indian table and a huge pair of ca. 1870 French terra-cotta urns with lids shaped like a cornucopia of fruit. "They look like an Edwardian hat that kind of flops down. That's why I bought them," he says. Charles Edwards, 582 Kings Rd., London SW6 2DY; 171-736-8490.

Descending on Miami

Frederic Engel, who has a store in Paris at the Marché Dauphine and has a partner with a second store in the Marché Serpette, has brought his particular concentration on Art Déco through '50s pieces to **Antis**, his new shop in Miami Beach. Along with unsigned 1950s armchairs and desks, Antis has furniture by Jacques Adnet, a pair of relief panels of Nijinsky in *L'Après-Midi d'un Faune* by Philippe Thaliss, and a vase (right) showing deer and foliage by Madeleine Sougez. Antis, 620 Lincoln Rd., Miami Beach, FL 33139; 305-534-0160.

New York designer Robert Bray says that one of the liveliest, freshest sources for furniture he has seen lately is a street fair in South Beach that he discovered on a recent visit to Miami. **Antiques and Collectibles on Lincoln Road** takes place one Sunday a month under tents. Founders Anthony Angione and Louis Bondi have their own local shop, **Debris**, where their favorite pieces are the blond Heywood-Wakefield furniture, made in the 1930s, '40s and '50s. Among the dealers participating in the show—upcoming dates are Sept. 10 and Oct. 22—are **Miami Mike**, who specializes in Miami and south Florida memorabilia, and **Bolero** for rattan and other '50s sunroom furniture. Antique and Collectibles Group, 630 Lincoln Rd., Miami Beach, FL; 305-673-2236.



CHRISTOPHE EDME

Robert Denning saw **Cuban Tropic Tile** in Miami and stopped to look at the product. "It's charming—the floors look like a child marbleized them," says Denning, who has used the tile (below) in residences from Florida to Nantucket. A mixture of sand and cement, the tile is handmade and is more durable than ceramic tile. The emphasis is on custom designs. "Clients choose the color and the shape, and we keep that on file," says Ramon Curiel, owner of the company. His artisans can make solid colors, tiles with color swirls or special "mold" tiles to fit into a geometric design. Cuban Tropic Tile, 3632 N.W. 37th Ave., Miami, FL 33142; 305-633-8941. □

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2. ATTIC GALLERY. There are photographs of available watercolors by artist Mike Smith, as well as photographs of the new bronze sculptures by Mike Smith titled, "Cat", "Goose" and "Sheep". Please send $5 for literature and photos. Call 503-228-7830, or fax 503-239-7365.

3. CALDWELL SNYDER GALLERIES. We offer original paintings and limited edition graphics by two of Europe's premier artists. Internationally acclaimed urban realist, Thomas Pradzynski depicts the romance and mystery of Paris in his light infused and intimately detailed canvasses. Catalan artist Manel Anoro revitalizes the liberating spirit of Fauvism in his still lifes, nudes and landscapes. Free color brochures available.

4. CHRISTIE'S. Full-color brochure of auction catalogues and publications. Christie's publishes over a million catalogues each year in more than 80 categories of fine, decorative and collectible art. This booklet describes the catalogues and other publications to which you can subscribe.

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12. JAN'S & CO. INC. Direct importers of 19th-century and "Belle Epoque" French furnishings and decorations. 30,00 sq. ft. showroom located in Los Angeles with the largest inventory of Baccarat chandeliers, gilt-wood furniture in the Louis XIV, XV and XVI manner, Napoleon III ormolu mounted furnishings, dining and bedroom sets, marble sculpture, clocks, porcelain and paintings. Worldwide shipping available, please call 213-735-6240.

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19. MANHEIM GALLERIES. One of the largest antique galleries, comprising 27 showrooms of 17th and 18th-century furniture, tapestries, paintings, porcelains and jade. Established in 1910 by Bernard Manheim. The cabinet shop custom makes reproductions of traditional antique furniture.

20. NAGA ANTIQUES, LTD. We respond to inquiries about our collection of antique Japanese screens and works of art with full description and photographs of pieces in areas of specific interest to the inquirer. No catalogues available.

21. PINE TRADER ANTIQUES OF SANTA BARBARA. Now in our 12th year, we have probably the largest and most exciting selection of authentic antique European country pine furniture on the West Coast. Our brochure represents our ever changing stock.

22. RANDALL TYSINGER Locations: 609 National Highway, PO BOX 2066, Thomasville, NC 27361-2066 Tel: 910-475-7174 Fax: 910-475-5604 and 342 North Wrenn Street, High Point, NC 27260 Tel: 910-883-4477 Fax: 910-883-4445. Direct importers of European antiques including furniture, art and accessories.

23. RED BARON'S ANTIQUES. Auction and retail featuring architectural antiques, decorative arts and collectibles from the 18th, 19th and 20th centuries. Chandeliers, fine furniture, oil paintings, statuary and sculpture, stained glass, paneled rooms, vintage automobiles and other rarities from around the world. Auctions three times yearly. Free color catalogue available. Call 404-252-3770.

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41. GUMP'S. The legendary San Francisco house and home store opened a new Gump's in the City by the Bay in March 1995. The new Gump's is the preeminant purveyor of unique quality merchandise for house and home: antiques, furniture, gifts, table linens, accessories, china, crystal and silver, the works of emergining artists and the crafts of talented artisans. New and exclusive to Gump's is Treillage, a garden shop, Sentimento, a library antiquities boutique, and an unmatched bed, bath and body shop.

42. HOULÈS USA INC. "Les Accessories Fournitures" (#89987) This A-to-Z catalog from Houlès offers a broad range of drapery accessories, upholstery tools and materials, and beautiful hardware, screens and footstools, with helpful "how-to" color illustrations. $26.

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44. STONE MAGIC. We manufacture and sell a fine line of cast stone fireplace mantels. Cast stone has the look and feel of limestone at a fraction of the cost. Designs are Old World in character. Catalogue contains pictures, dimensions and factory direct price.

45. SWAROVSKI AMERICA LTD. Swaroski Selection. A line of contemporary crystal objects for the home with creations by leading international designers such as Andree Putman and Borek Sipek. The collection includes vases, bowls, clocks and candleholders.

46. TERRY L. MORTON ANTIQUE TEXTILE CUSHIONS. This unusual collection of antique cushions is a rare find. The selections of century old French aubussons, Belgian tapestries and English needlepoint are impressive in their elegance. Address 146 East 84th Street, NYC, 10028. Telephone: 212-472-1446.

FABRICS & WALLCOVERINGS

47. BOUSSAC OF FRANCE. The legendary French fabric manufacture, offers a complete line of beautiful fabrics, including cotton prints and solids, wovens and chenilles. They are available exclusively through our showrooms. Please call 212-421-0534 for further information.

48. CLARENCE HOUSE. We design and distribute documentary textiles and wallpapers, specializing in 17th to early 20th-century patterns to design professionals.

49. JIM THOMPSON THAI SILK. The Jacquard Collection. Kensington is a classic silk damask design in an unusual texture created by the addition of cotton and nylon noil. Image is a bold shagreen design suitable for upholstery, wall paneling and draping. Hedge Rose, a traditional, yet contemporary floral jacquard of Oriental inspiration.

50. KRAVET. Kravet fabrics and trimmings offers an informative catalogue demonstrating various applications and uses of trimmings for interior decoration. Illustrations detail how and where to use each kind of trimming Kravet offers in their collection. Our extensive range of handmade trimmings, when used in the correct applications, add a special touch which transforms an interior from the ordinary to the exceptional. $3.

51. MARVIC TEXTILES USA. We are recognized worldwide as a leading textile supplier of jacquard wovens, printed toiles, doby weaves and many other glorious fabric choices available for both residential and commercial interior design use. Brochure available.

52. SCALAMANDRE. For a cutting of fabric #16211-4 and list of wholesale showroom locations and sales representatives throughout the US and worldwide.

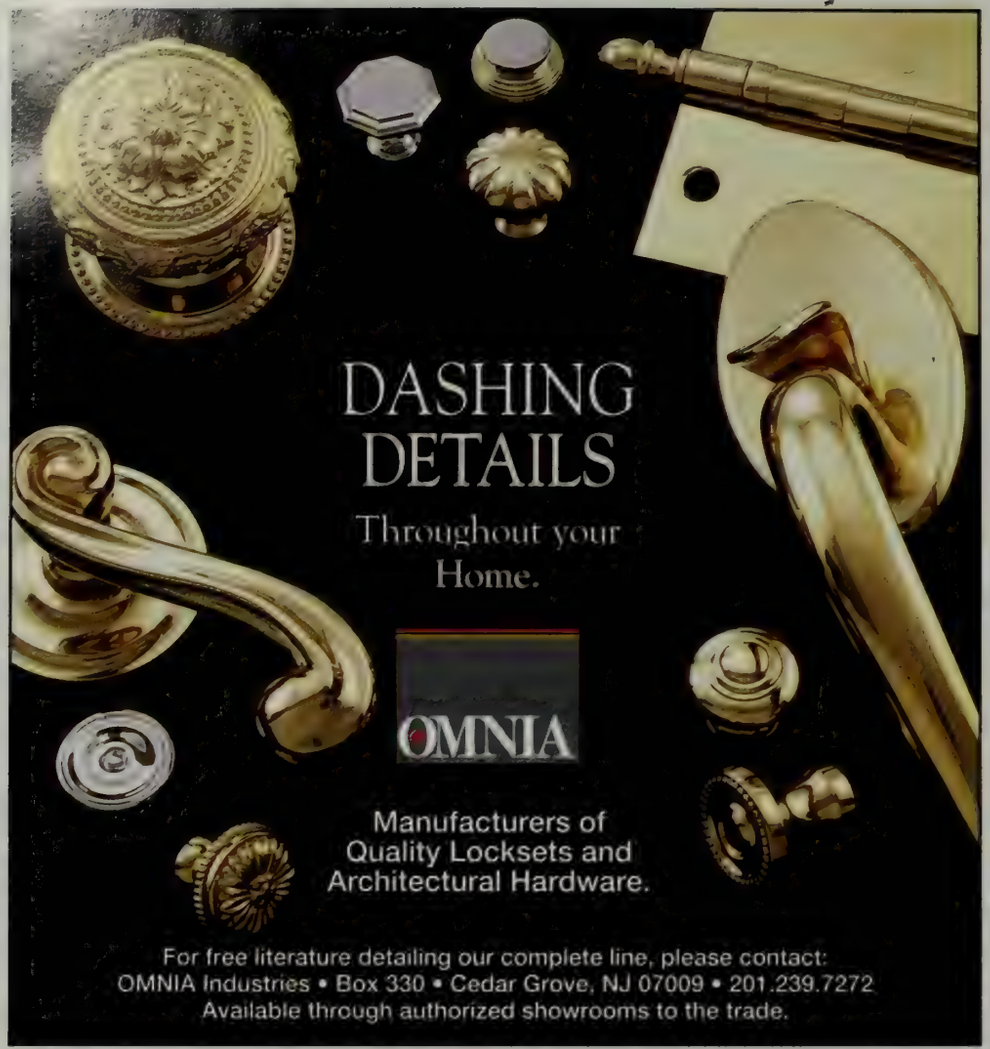
53. VAN VECHTEN TEXTILES & FURNITURE. Van Vechten textile designer Dan de Vrede offers a series of 14, ten-page sample folios of his company's chenille and boucle blends. Among the most luxurious textiles produced in the U.S., the folios, at a price of $8.00 each, represent an important cross-section of the 350 fabrics in the Van Vechten Collection.

FLOOR COVERINGS

54. ALISON T. SEYMOUR, INC. Wide range of natural fiber floor and wallcoverings: coir, sisal, seagrass, wool, jute and wood by-products. Machine-made wool area rugs; Orientals to contemporary. For sampling and a local distributor call 206-935-5471.

55. ANCIENT VENETIAN FLOOR COMPANY. Four-color, 24-page brochure consisting of pictures of designs and price list. $18.

56. ANN SACKS TILE & STONE. Our 114-page catalogue is a comprehensive guide to our terra cottas, limestones, decorative and handcrafted tiles. Our



ANTIQUE BUYING TRIP TO ENGLAND

Join us in our **TWELFTH YEAR** of providing the ultimate 10-day shopping trip for antique enthusiasts, dealers/designers & couples. Through The Looking Glass is the **ORIGINAL** Antique Buying Trip To England. While other companies try to imitate our services, we are the **ONLY** company of our kind that has a board certified appraiser on each and every trip. ALL other companies only provide a "courier" or "escort" service and only "put you in touch" with a shipping company, Through The Looking Glass uniquely provides the **ONE AND ONLY** all inclusive travel, shopping & shipping service from "shop door" in England to "your door" in America. Our client list numbers over 1000 from across the United States and Canada, the majority having traveled on numerous trips. Our files are filled with enthusiastic letters of praise. Such praise and our excellent reputation here in the US as well as among the dealers in England has been achieved through years of hard work and the highest professional standards.

Our trip combines 6 days in the English countryside and 4 days in London. With over 12 years of experience, we'll introduce you to the ultimate sources & trade warehouses for 18th/19th C. antiques & accessories as well as assist you in negotiating the best market price as we share with you buying techniques unique to the English antique market.

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- ☐ MARCH 1-10, 1996
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$1,995.00 includes: round-trip air or air credit, accommodations in the highest standard luxury hotels (no inns or B&B's), daily breakfast, dinner 5 nights in the countryside, escorted, airconditioned travel and best of all a great time! Trips limited to 14 participants.

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new brochure highlights many of our newest products and exciting installations. $14 catalogue, $2 brochure.

57. ARMSTRONG WORLD INDUSTRIES. Beautiful rooms start at your feet and our free book makes it easy to create the look you want by showing you distinctive floors and fresh ideas. Call today, 1-800-704-8000 Dept. 4020 and get a free Solarian Collection idea book.

58. BUDD LOOMS. Originators of fine rugs and carpets. Autumn Leaves is our newest designed broadloom pattern produced in 100% nylon cut and loop pile in a range of stock colors in 12' width - and available in custom colors.

59. CASA DOS TAPETES DE ARRAIOLOS, INC. Beautiful petit point and gros point rugs, hand embroidered in fine wool. Over 3000 selections, including traditional, floral, ribbon and medallion designs in an array of colors and sizes to enhance any decor. Custom colors and designs are our speciality.

60. CLAREMONT RUG COMPANY. We have become the U.S. source for unique high decorative and investment level Oriental carpets. Over the last 15 years, serving nationwide clients. A 30-page color brochure featuring highlights from our extensive inventory of semi-antique and antique carpets.

61. DUPONT COMPANY. For information on specific DuPont Approved Stainmaster carpets, visit your dealer for a Family of Brands brochure, Carpet Selection Guide or call for free literature at 1-800-4-DUPONT.

62. ELIZABETH EAKINS, INC. An inventory of hand dyed, hand woven cotton rugs in 35 different designs. Available in standard sizes for small mats, stairrunners and area rugs. They are a great complement to our handwoven and handhooked wool designs that are available on a custom order basis.

63. F. J. HAKIMIAN. Offering the finest selection of European and Oriental rugs, including significant pieces spanning from early 18th-century through Art Deco periods. Serving clientele in the United States and the world for over three generations.

64. FEIZY RUGS. Our full-color "Cathedral Collection Portfolio" features antique re-creations from the famous Aubusson weave of 18th-century France. Handwoven in the finest 100% wool, these beautiful works of art echo the elegance of Western Culture. Portfolio, $10.

65. ITALIAN TRADE COMMISSION - TILE CENTER. The Tile Center promotes and markets Italian ceramic tile to the American market. We act as a clearing house for information on the Italian tile industry. Our goal is to increase the awareness and availability of this product in the U.S. Our publications include TileNews, a quarterly newsletter and the "Guide To Italian Ceramic Tile", a comprehensive guide to standards, selections and maintenance of tile for life.

66. KARASTAN. Karastan SisalWool is as soft to the touch as it is to the eyes. Send $3 for a full-color brochure featuring the natural beauty of SisalWool carpets and rugs.

67. PATTERSON, FLYNN & MARTIN, INC. Specialist in floor covering. A unique carpeting source offering unusual, exciting designs for contemporary and traditional requirements. Literature available upon request. To the trade only. $2.

68. ROSECORE CARPET CO., INC. A ten-page color brochure featuring Rosecore's outstanding collection of Wilton designs. These 12 foot wide, made

the USA, 100% wool carpets are available as bordered area rugs or for wall-to-wall installations. $3.

69. SAFAVIEH CARPETS. A free guide on how to buy an Oriental rug.

70. SAXONY CARPET COMPANY, INC. The "L'Escalier" collection of wool blend stair runners represents an extensive array of elegant, bordered patterns woven for enduring beauty. Available in dozens of colorways with custom designs and colors also welcomed. Call 212-755-7100 for your nearest representative or send $5 for the "L'Escalier" catalog.

71. SHELLY TILE LTD. Ceramic tile, marble, granite, limestone, slate and other natural stones for floors and walls. Contemporary and traditional designs as well as many custom items available.

FURNITURE

72. ACCESSORIES INTERNATIONAL, INC. A complete line of furniture and accessories inspired by the treasures of ancient Egypt, Greece, and Rome. Available in a variety of finishes.

73. AMBIENCE, INC. Custom and in-stock furniture, from contemporary to transitional, in exotic finishes and wood veneers. Collection of brochures, $5.

74. ARCHITECTURAL PANELING/AUFFRANCE. We manufacture the finest hand-carved furniture, fireplace mantels, paneling, and mouldings in traditional styling. $10.

75. ARTISTIC FRAME COMPANY. The Seating Collection by Artistic Frame is a 96-page color catalog featuring 200 styles of chairs, including French and English Period, Russian, Beidermeier, Deco and Transitional Designs. Our chairs are available in any finish you specify and are upholstered in fabric you provide. $10.

76. BAKER FURNITURE. Williamsburg Reproduction furniture. Drawn from the remarkable archives of the colonial Williamsburg Foundation, these extraordinary designs rank among the best of Baker. Variously baroque, rococo and neoclassic, the flavor of the collection is eclectic "best of kind" pieces reproduced to the highest standards. Video included. $20.

77. BARLOW TYRIE. Made in England since 1920, our solid teakwood outdoor and garden furnishings have "weathered" the test of time. Classic, award-winning designs are offered, which will enhance your outdoor living and provide decades of enjoyment. "The original teakwood garden furniture from England". $2.

78. BAU FURNITURE MFG., INC. The artistry of a Bau custom furniture piece is depicted in color brochures or color photographs of specific style and finish options.

79. BEACON HILL SHOWROOMS. Two colorful brochures detailing Beacon Hill's fine furnishings. $5.

80. BERKELEY MILLS. East West Furniture Design – a 20-page color catalog highlights Berkeley Mills' unique fusion of arts and crafts philosophy and Asian aesthetics. Included are variations on the Japanese tansu, Prairie School and Arts and Crafts designs. Call 510-549-2854. $14.

81. CENTURY FURNITURE INDUSTRIES. Century's brochure illustrating reproductions, traditional, contemporary, and Oriental wood collections and upholstered furniture. Please call 1-800-852-5552.

82. CHRISTOPHER PEACOCK BESPOKE ENGLISH CABINETRY. Inspired by the rich treasury of Britain's furniture heritage, Christopher Peacock Cabinetry offers the very best in handmade fitted cabinetry. Custom built to the highest standard, and individually designed, our team of craftsmen will install kitchens, bedrooms, and bathroom cabinetry. For a complimentary brochure call 203-862-9333.

83. CLASSIC GALLERY. A review of products from The Classic Gallery Group along with showroom locations. $5.

84. CROW DESIGN CENTERS. The "Design Experience" is a first-of-its-kind, multi-media facility created to be the consumer's ultimate resource for design information and home furnishings.

85. DAKOTA JACKSON, INC. High-style, customized furniture by contemporary designer and manufacturer, Dakota Jackson. Represented in permanent collections of the Cooper Hewitt Museum/Smithsonian Institute, London Design Museum, American Craft Museum, New York, and others. Call 212-838-9444, or write to Dakota Jackson Inc, 979 Third Avenue, Suite 503, New York, New York 10022.

86. DEVON SHOPS. Specializing in handcarved French and English furnishings. All work done on our premises - custom sizes available. Livingrooms, diningrooms, bedrooms.

87. DIMENSION STORAGE SYSTEMS. Woodhenge is the affordable way to organize your home with the elegance of wood. It offers over 1,600 design options. For our free brochure and video, call 1-800-225-3772.

88. E.J. VICTOR. A portfolio featuring selections of E.J. Victor bedroom, diningroom, occasional and upholstered furniture. Many are reproductions or adaptations of traditional design origin, all reflect uncompromising standards of quality. Selection includes the new Historic Newport Collection. $5.

89. EDGAR B. FURNITURE. Choose from more than 90 of your favorite manufacturers at savings up to 50% off retail price. All highest quality, products and service guaranteed. 308-page full-color catalogue, includes 18th century to contemporary to country, office, entertainment and outdoor. Call 1-800-255-6589. $20 (credit with first purchase of $500) plus $5 shipping and handling.

90. THE FARMHOUSE COLLECTION, INC. Custom handcrafted, hand-finished furniture and architectural elements done to designer specifications. Furniture reminiscent of 18th and 19th-century European and American styles. Beds, armoires, buffets, cabinets, chests of drawers, and tables finished in hand-rubbed natural woods, paint or gesso. Many pieces incorporate metallic leafing and painted motifs. $15.

91. GIATI DESIGNS, INC. We manufacture fine teak indoor/outdoor furniture, market umbrellas and imported 100% solution-dyed sunfast textiles. GIATI is the highest quality, most well-built teak furniture in the world. GIATI products are available through a national network of designer showrooms and independent sales representatives. $2.

92. GRANGE FURNITURE, INC. Experience timeless quality...the art of craftsmen faithful to traditional 19th-century skills. Fine French home furnishings for the bedroom, diningroom and livingroom with upholstery and occasional pieces suited for today's style of living. Tomorrow's antiques. $10.

93. HENREDON FURNITURE, INC. Splendour: Stunningly contemporary designs with clean, neoclassical overtones; beautifully executed in carejeira, ash burl, satinwood and yaw wood. A sophisticated, reflective finish highlights the mellow-toned wood, sparked with touches of gleaming brass. $7.

94. LANE/VENTURE FURNITURE. Full-color brochure of Lane Ventures' indoor and outdoor wicker and rattan lines, including Weathermaster and Weathercraft. Product line includes seating, dining and occasional. $1.

95. LINCOLN-GERARD. Full-color brochure depicting several room settings of 18th-century mahogany replications which embody only the most intricate and most significant designs of the 18th Century. Lincoln-Gerard is a maker of fine furniture, not a manufacturer of thousands. Each and every piece is meticulously crafted by hand to the finest detail.

96. M.CRAIG CABINETMAKERS. Each M. Craig piece is an original in the forefront of contemporary design. Mahogany and American hardwoods are the predominant materials used. Twenty-four residential pieces and extensive custom capacity are featured in the portfolio. $15.

97. MASON-ART CUSTOM UPHOLSTERY. A full-color brochure detailing a full range of upholstered furniture. Designed and manufactured for clients custom requirements. Mason-Art offers sofas, chairs, sectionals and sleep sofas in a vast selection of custom variations.

98. MCGUIRE. McGuire Furniture Portfolio. 100-page book, 145 color pictures featuring our classic collection of the premier rattan furniture designs. Also shown are designs from the McGuire Special Collections, including bamboo tables and solid teak. $15.

99. NATIONAL UPHOLSTERING CO. Western Collection. New brochure with additional designs. Designs that are not trendy, but classic and built with the quality to be used with pleasure for many years.

100. PEARSON COMPANY. Full-color brochure displaying room scenes of top quality, traditionally styled upholstered furniture. Brochure unfolds to reveal cut-away of sofa to explain superior internal construction features. Pearson offers nearly 500 styles and 1000 fashionable fabrics plus many optional treatments. Available through retail stores and interior designers. $1.

101. POMPEII FURNITURE. Overview of the Pompeii line condensed into our new mini brochure, in full color with descriptive information on styles, finishes, sizes. This booklet will give the consumer a complete understanding of the Pompeii collections shown in interior and exterior settings.

102. R. JONES & ASSOCIATES, INC. Product photographs and specifications are available at no charge. Please contact our customer service department at 214-951-0091. Business hours are 7:30 am-4:30 pm Monday through Friday.

103. RANDOLPH & HEIN. We are the nation's most diverse interior design showroom offering textiles, furniture, wallcoverings, accessories, lighting of over 120 lines. Information packet includes assortment of color product tearsheets, color brochure, listings of showrooms nationwide, lines represented. $1.

104. ROCHE-BOBOIS USA. The international collection of exclusive, contemporary furniture is presented in a new 100-page, full-color catalog. Exciting new concepts in leather and fabric seating, wall systems, marble and curved glass tables, bedroom and diningroom furniture. $10.



Redoing the kitchen or bath? Start with a little free advice.

Get your free guide on where to start. Who to see. And how to get the kitchen or bath of your dreams. Call ***1-800-401-NKBA, ext. 34****, or write to: NKBA, Box 2375, Chatsworth, CA 91313*

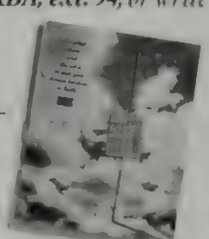
Name _____

Address/City _____

State ___ *Zip* _____ *Phone* _____

I'm planning a ___ *kitchen* ___ *bath*

In ___ *0-3 months* ___ *3-6 months* ___ *later*



NATIONAL KITCHEN & BATH ASSOCIATION NKBA

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105. SEATTLE DESIGN CENTER. The ultimate resource for fine furnishings in the Pacific Northwest. Over 60 showrooms and 1500 manufacturers, including kitchen and bath, fabric, floor coverings, lighting and accessories. Open to the trade and public.

106. SHOWPLACE SQUARE GROUP. "The Design Resource Guide" tells how to find a designer, what a design center is, our educational programs. Includes map of showrooms in Showplace and Galleria Design Centers.

107. SUMMER HILL LTD. Summer Hill is a unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Timeless yet fresh, the designs are created by Rela Gleason, exclusively for the collection. $2.50.

108. SUMMIT FURNITURE. The ultimate in multi-environment furniture, extraordinary design crafted from solid teak. The choice of interior designers for great homes, resorts, embassies and yachts. Available materials represent the First Cabin, Aperture, Picket, Bistro and Sources lines by designer Kipp Steward, and the exciting new Sun Deck line from designer John Munford.

109. SUTHERLAND, DESIGNS BY JOHN HUTTON. This is a fresh, spirited approach to teak furniture and accessories. The over 50 furniture designs include John Hutton's lounge chairs and ottomans, dining tables, chaise lounges and benches. Remarkable accessories, designed by Bill Goldsmith, include consoles, wall etageres, planters, mirrors and garden obelisks. Sutherland 1-800-717-TEAK.

110. SWAIM INC. Exciting upholstery and occasionals that communicate comfort and style. Swaim answers a desire for classical elegance. Please write for a free brochure, and a local dealer in your area.

111. THERIEN & CO. Our Therien Studio and Workshops catalogue presents a range of to-order antique reproduction and Studio designed furniture emphasizing finely detailed hand construction and finishing.

112. THOS. MOSER CABINETMAKERS. At Thos. Moser, we design and build elegant hardwood furnishings. Each piece is created by hand and captures the comfort and beauty of classic American styling. Our 80-page color catalog features designs for both traditional and contemporary homes. $10.

113. WOODMARK ORIGINALS, INC. Particular excellence in traditional, transitional and contemporary upholstery. Offerings in stationary and motion seating that will be treasured for years to come. Complimentary color brochure that includes construction features.

INTERIOR DESIGNER/ ARCHITECTURE

114. THE AMERICAN INSTITUTE OF ARCHITECTS (AIA). AIA architects in over 300 chapters in the U.S. and Europe are available to help you identify your project needs and define your budget. Investing in a Dream: A Guide to Getting the Home You Really Want, a 15 minute video highlighting case studies of home or addition construction, is available for rental or purchase by calling 202-626-7495 (fee varies). You and Your Architect, a 16-page informational booklet, describes the process of selecting and working with an architect to get your desired results. Call 1-800-AIA-9930.

115. AMERICAN SOCIETY OF INTERIOR DESIGNERS (ASID). Offers a free referral service

and resource guide, Professional Interior Design...More than Meets the Eye. It answers questions about the benefits of hiring a designer, finding a designer, conducting a successful interview and preparing for a project. Order a new idea-filled ASID video, "Interiors by Design," for only $9.95. Write to ASID, 608 Massachusetts Ave., N.E., Washington, D.C. 20002-6006 or call 1-800-775-ASID.

116. ARTISTIC GLASS. Individually frameless, sculptured, tempered, safety glass doors to enhance any architecture, and pronounce the decor in the house. We have used it for interior and exterior doors, sidelights and transom, ceiling panels, skylights, room dividers, dividing wall and free standing sculpture. Any custom specialty glasswork created to owner's or designer's specifications.

117. HILDA FLACK INTERIORS. As a full service interior design firm, we specialize in every phase of residential and commercial design including the most qualified and experienced interior designers, coordination with architects and contracts, and the finest home furnishings and accessories.

118. HOMES OF ELEGANCE. Country French Classics by Jack Arnold. A showcase of timeless designs which capture a unique style from Homes of Elegance by Jack Arnold. These homes combine the character of Country French with American design ingenuity. Included is a 48-page color portfolio with interior as well as exterior photographs. Color portfolio available for $35. Write or call Homes of Elegance, 7318 South Yale, Tulsa, OK 74136. 1-800-824-3565 - Visa/Mastercard.

119. JACK CHANDLER & ASSOC. This brochure features elegant designs created for luxury homes by landscape architect Jack Chandler. Chandler's award-winning work has been featured in Architectural Digest, Sunset and Home Magazine. Also pictured are some of Chandler's celebrated outdoor sculpture and fountains.

120. MICHAEL DWAILEEBE DECORATIVE PAINTING. Special one-of-a-kind finishes for walls, woodwork, cabinets and furniture. Video tape approximately 30 minutes. Finishes designed and executed by Michael Dwaileebe. Serving the Western U.S. only. $15, refundable upon return of tape.

121. OAK LEAF CONSERVATORIES, LTD. The 40-page full-color brochure features photographs of custom-built, individually designed conservatories. It portrays the artistry, craftsmanship, quality and innovation incorporated into each handcrafted conservatory. $10.

122. RAYMOND ENKEBOLL DESIGNS. We offer an extensive selection of architectural woodcarvings as shown in the Color Product Catalog. A coordinated 88-page Design Portfolio illustrates designs for kitchens, baths, bars, mantels, libraries and more. Catalog items are stocked in Maple and Red Oak. $20.

KITCHEN AND BATH

123. AGA COOKERS. This legendary English stove's unique radiant heat system opens a world of better, easier cooking, enhancing flavors, textures and nutrients in ways not possible with any conventional range. Regarded by many worldly chefs as the ultimate way to cook – it's in a class by itself. $2.

124. ALLMILMÖ CORPORATION. Fine kitchen and bath cabinetry, custom manufactured in Germany for the highest standard. An extraordinary array of interior design possibilities is offered, from the traditional to the avant garde. Send $12 for your comprehensive literature package, or call 201-227-2502.

125. AMERICAN STANDARD. We want you to love your bathroom. A bathroom guidebook from American Standard overflowing with facts, ideas and inspiration. This 30-page, full-color brochure offers interesting facts and considerations for planning your bathroom. Send for your copy today. $2.

126. AMERICAN STANDARD FAUCETS. Safety, predictability, reliability and durability. For a 32-page four-color Buyers Guide to Faucets, please send $2.

127. BECKER ZEYKO. Our 196-page Design Idea Book shows kitchens made of laminates, acrylics, polyurethanes, veneers and solid woods – like spruce, alder, birch and oak – used in more than 180 different door styles. $14.

128. BLANCO. The world leader in innovative sink designs offers solutions to synchronize the most frequently used area of your kitchen. Blanco integrated components include a wide variety of functional sinks, hard working accessories, pullout spray faucets and our popular waste chute recycling center...all designed to save you time and effort...beautifully. $5.

129. DOWNSVIEW KITCHENS. Euro-technology combines with American design flairs to make Downsview the premier choice in kitchens. Send $5 for our 48-page color brochure or pick up a copy at your nearest Downsview designer showroom. For showroom information call 905-677-9354.

130. DUPONT CORIAN®. DuPont Corian® is the ideal surface for living. Kitchens, baths...throughout any quality home. Easy to clean. Resists stains. Now available in 41 fabulous colors. Ten year warranty. Find out why 98% of people who have Corian surfaces in their home say they'd buy it again: Call 1-800-4-CORIAN.

131. FIVESTAR®. Professional-style gas ranges, dual-fuel ranges, cooktops, warming drawers, and range hoods specifically designed for home use. FiveStar® offers discriminating cooks the advantage of commercial cooking equipment. $1.

132. FRIGIDAIRE COMPANY. The look of better performance is here. Only from Frigidaire. See the complete Frigidaire Gallery® and Frigidaire Gallery Professional Series lines of appliances, featuring contoured design and sleek, easy to clean surfaces in monochromatic white, almond, black or stunning, commercial-look stainless steel exteriors. The complete 48-page book is yours free. Call 1-800-FRIGIDAIRE.

133. HANSGROHE. A 20-page color Shower System brochure featuring showerheads, handshowers, bodysprays, theromostatic and pressure balance valves and accessories.

134. JACUZZI WHIRLPOOL BATH. Presenting The International Designer Collection of whirlpool baths, faucetry and the J-Dream™ Family of shower systems. This full-color catalog features beautifully styled products, integrating the most innovative luxury features. For more information please call 1-800-678-6889.

135. KALLISTA, INC. A complete set of full-color brochures featuring Kallista's coordinated line of innovative and elegant plumbing fixtures for the kitchen and bath. Includes whirlpool bathtubs, basins, faucetry, coordinated accessories, shower doors, shower fixtures, kitchen sinks, and kitchen faucets - each carefully designed and handcrafted to deliver maximum value to the discriminating consumer. Send $5 to view Kallista's elegant designs with enduring value.

136. KITCHENAID. KitchenAid Style and Substance...the functional elegance of KitchenAid major appliances is detailed in full-color literature featuring the complete line of KitchenAid built-in and freestanding refrigerators, gas and electric cooktops, built-in ovens, freestanding and drop-in ranges, dishwashers, clothes washers, dryers and more. For information call 1-800-422-1230. $1.

137. KOHLER COMPANY. Kohler Bath & Kitchen Ideas - A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. 1-800-4KOHLER Ext. FA9. $8.

138. MIELE. Superb European dishwashers, laundry products, ovens and cooktops. Miele. Extraordinary appliances for ordinary tasks. To speak directly to a Miele specialist call 1-800-843-7231.

139. NEFF KITCHENS. Extraordinary kitchen and household cabinetry that meet the quality and design standards formerly only European manufacturers could offer. Exquisite styles, custom finishes and unique accessories provide new design freedom at a value point that will appeal to the North American Market.

140. PHYLRICH INTERNATIONAL. For the last four decades, we have been creating plumbing fixtures and hardware for fine homes. Currently we offer 122 completely coordinated series which are available in any of 17 hand polished and satin finishes. Each and every selection is individually manufactured according to our clients specifications, and is covered by a lifetime warranty. Please call or write to view a few of the options that Phylrich International will create for your home.

141. PLAIN & FANCY CUSTOM CABINETRY. In a "walking tour" format, our exciting new full-color catalog takes you through a wide range of striking and beautiful ideas for kitchens, baths, and furniture for other rooms. Features a worksheet as a helpful planning guide. (East of Mississippi only). $10.

142. RUTT CUSTOM CABINETRY. Rutt Custom Cabinetry Collection. Rutt's new 100-page full-color Design Folio of custom cabinetry will inspire your creativity. Filled with classic styles that span the centuries, it offers design concepts for virtually every room in your home, from the only cabinetmaker in America who will design, cut, fit and finish to your exact specifications. $15.

143. RUTT OF CHICAGO. A 95-page color folio for $10.

144. SIEMATIC CORPORATION. The SieMatic Kitchen Book, the most comprehensive information planning guide of its kind, contains 144 full-color pages illustrating the finest in European Kitchen Interiors expertly designed to fit your floor plan, as well as your individual lifestyle. $17.50.

145. SNAIDERO KITCHEN DESIGN. A new portfolio of traditional and contemporary designs from Europe's leading kitchen manufacturer. Features a wide range of cabinetry and furniture, including collaborations with noted international designers and architects such as Ferrari stylist Pininfarina. Handcrafted to meet the exact specifications of your home. $12.

146. VENT-A-HOOD. A new 12-page catalogue from the original manufacturer of kitchen ventilation, includes color photographs, specification drawings,







MIKE SMITH

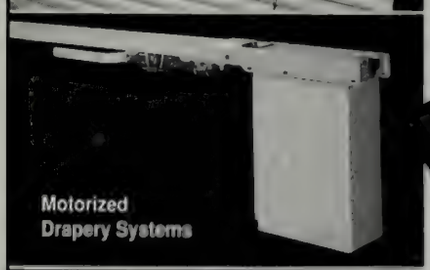
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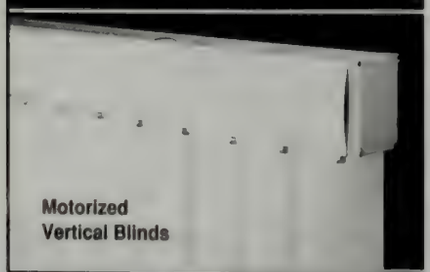
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"CAT"
Bronze Sculpture • 18" L x 25" H

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147. VIKING RANGE. The standard-sized VGSC replaces ordinary stoves with the commercial power of a Viking range – without remodeling. Call or write for free color brochure.

148. WOLF RANGE COMPANY. For the serious cook. With over 60 years experience in the restaurant industry and inspired by some of the world's most renown hotel and restaurant chefs, Wolf offers the complete line of high-grade commercial-style ranges, convection ovens, barbecues and cooktops for home use. 1-800-366-9653.

149. WOOD-MODE, INC. Answers questions about custom cabinetry. Color photographs illustrate many of the door styles, finishes, hardware selections, and special-purpose features in the Wood-Mode line.

LIGHTING

150. CHAPMAN MANUFACTURING COMPANY, INC. The Chapman brochure consists of 34 color pages showing a sampling of our more than 1000 designs, encompassing table and floor lamps, wall sconces, chandeliers, decorative accessories and accent furniture. It includes authentic reproductions, traditional adaptations and transitional and original contemporary designs. $4.

151. CHRISTOPHER NORMAN INC. A complete design resource of fabrics, wallpapers, furniture and lighting, sample books of silk and chenille available. A brochure of guilded bronze swing arm lamps available at no charge.

152. FREDRICK RAMOND, INC. $10.

153. H.A. FRAMBURG & CO. Framburg has been handcrafting chandeliers in the United States since 1905 – longer than any other company. We are renown for our design integrity, construction quality, and finishing. Our compete catalog set features over 300 original styles inspired by the design periods and icons most prevalent in finer homes. Catalog set- $7. Video-$5

154. SPECTRUM LIGHTING DESIGN. We offer a free packet which describes Glenn M. Johnson's credentials, projects and clientele, as well as provides examples of custom lighting applications through photographs and written text. A video presentation ($10.00) describes Spectrum's design process and services.

155. SPEER COLLECTIBLES. Our 112-page, four-color catalog features the world's finest crystal, bronze, marble, porcelain and solid brass lamps; as well as chandeliers and other hand-crafted accessories. $10

156. STUDIO STEEL. Exceptional handwrought metalwork. Specializing in handmade wrought iron chandeliers, sconces and lanterns. Classic and custom designs. Catalog $2

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158. ICI ACRYLICS. Spa Ownership Guide - provides five compelling reasons why there's no better time to buy a spa. And explains the ease of owning one. This full-color booklet also contains the spa buyer's checklist to help you pick the perfect spa before you buy. LUCITE® XL Cast Acrylic. Call 1-800-253-8881.

159. JAMES M. CHADWICK. Chadwick on Individualized Landscaping, by James M. Chadwick, helps the property owners understand the process of having their external "personal space" truly reflect their spiritual feelings by the blending of materials, colors, textures and aromas. $5.50.

160. LOUIS GLICK DIAMOND CORP. Prestige diamonds. Honor the exceptional woman with an exceptional diamond of two carats or more. For the retailers nearest you please call 1-800-77-GLICK.

161. MARSHALL GALLERIES MANTELS. A 16-page catalog of fine reproduction mantels - $5. A 40-page catalog of fine antique marble and stone mantels - $10.

162. SM AUTOMATIC. Motorization for Interior Window Coverings. A color brochure showing the most technically advanced products available today. The complete line of motorized systems are detailed showing how easy it is to have your draperies, blinds and shades effortlessly operate at the flip of a switch or the touch of a button.

163. VTECH COMMUNICATIONS. Vtech's Digital, 900 MHz, cordless telephones deliver maximum range, unparalleled security, and above all, clarity. Call 1-800-624-5688. You'll like what you hear.

164. WINDOW MODES, LTD. A portfolio of designer window treatment concepts including Roman and vertical designs, Solar scrim Shading products, custom draperies, wood shutters, shojis, jacqwoods, blinds and a multitude of other manual and motorized systems.

165. ZEN ASSOCIATES, INC. Specializing in landscape architectural design series for both interior and exterior, contemporary and traditional Oriental gardens. Full-color brochure available upon request. $5.

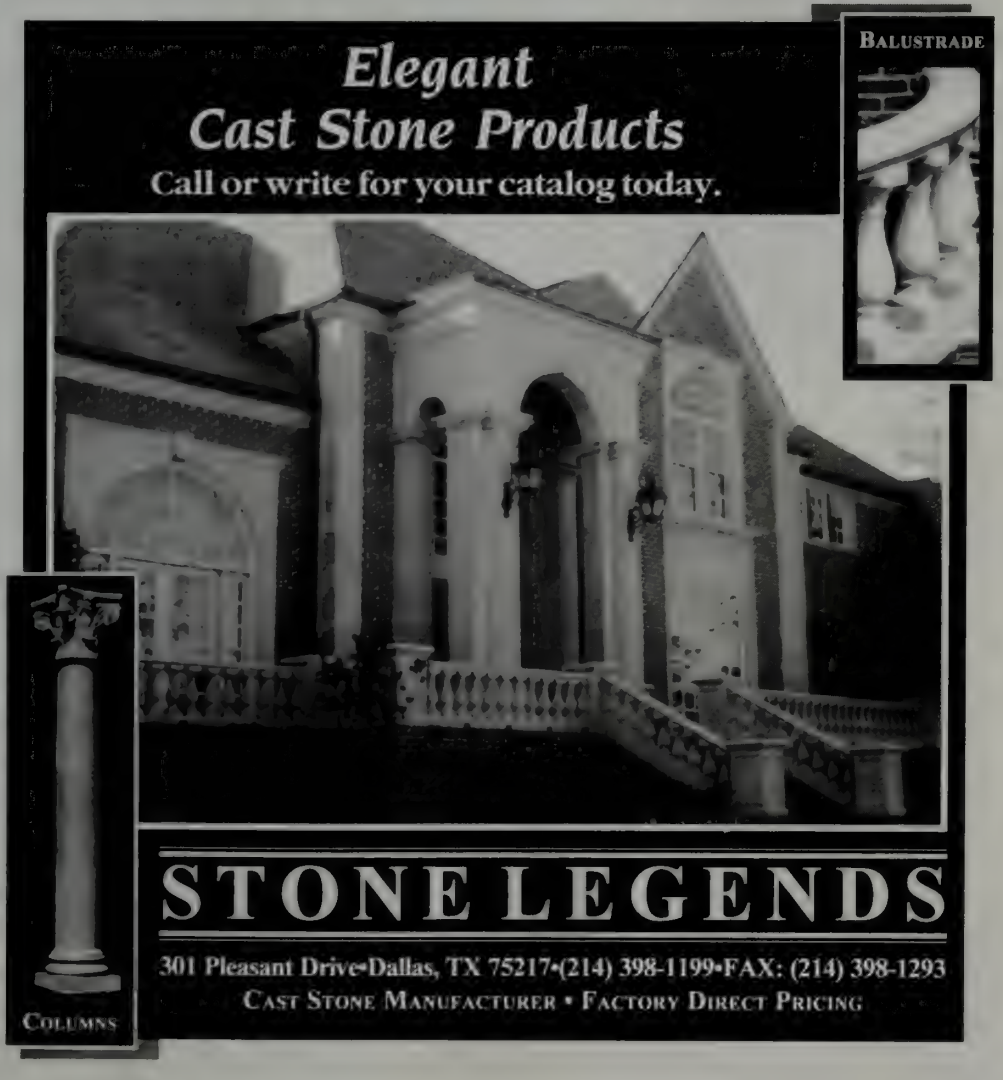
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166. HACKMAN TABLETOP, INC. The lead-free crystal company from England, known for its classic contemporary designs. Many products are represented in Museum Collections worlwide. Catalogs include the well known Aalto vase by architect Alvar Aalto.

167. HOYA MUSEUM CRYSTAL. The largest producer of premium crystal, Hoya's distinctive award-winning pieces have proven themselves to be at the cutting edge of contemporary design. Simply telephone 1-800-462-HOYA for a free brochure or a $5. catalog.

168. MARTIN'S HEREND IMPORTS. Herend Porcelain. This extraordinary collection of world renowned porcelain is presented to you in our 54-page color catalog, featuring handpainted dinnerware, figurines and fancies. $10.





READER'S DIRECTORY

A listing of the designers, architects and galleries featured in this issue.

Pages 138–145:
Jorge Cancio
Galeria 2
Hyatt Regency Cerromar Hotel
Dorado 00646, Puerto Rico
809-796-4025

Jaime Suarez
Cacique 2161, Ocean Park
Santurce 00911, Puerto Rico
809-726-0562

Pages 146–151:
Dodo Cunningham-Reid
P.O. Box 24930
Nairobi, Kenya
254-2-891-621

Pages 152–159:
Jaya Ibrahim
Niaga Tower, Twenty-first Floor
Jl. Jend. Sudirman 58
Jakarta 12190, Indonesia
62-21-250-5494

Pages 160–167:
Gerson Castelo Branco
Rua Monsenhor Bruno 750
Fortaleza-Ceará
CEP 60115-191, Brazil
55-85-261-4146

Pages 168–177:
The Regent Chiang Mai
Mae Rim-Samoeng Old Road
Mae Rim, Chiang Mai 50180, Thailand
66-53-298-181

Abacus Design Company Ltd.
53/25 Soi 81 Sukhumvit Road
Suanluang, Pravet
Bangkok 10250, Thailand
66-2-331-9966

Chulathat Kitibutr
50 Rajadumnern Road
Chiang Mai 50200, Thailand
66-53-212-113

Bensley Design Group Studios
167/1 Ekamai Soi 5
Sukhumvit 63
Sukhumvit Road
Bangkok 10110, Thailand
66-2-711-4330

Pages 178–183:
A & J Speelman Ltd
129 Mount Street
London W1Y 5HA, England
44-171-499-5126

Galerie Ch. Ratton & G. Ladrière
14 rue de Marignan
75008 Paris, France
33-1-43-59-58-21

Hélène et Philippe Leloup Arts Primitifs
1080 Madison Avenue
New York, New York 10028
212/772-3410

Jeffrey R. Myers Primitive & Fine Arts
12 East Eighty-sixth Street
New York, New York 10028
212/472-0115

The Merrin Gallery
724 Fifth Avenue
New York, New York 10019
212/757-2884

Thomas Murray
Asiatica-Ethnographica
P.O. Box 1177
Mill Valley, California 94942
415/679-4940

Pages 184–191:
Blancaneaux Lodge
Central Farm
P.O. Box B
Cayo District, Belize
501-92-3878

Manolo Mestre
Manuel Mestre Arquitectos
Parque Via Reforma 2009
Mexico City 1100, Mexico
52-5-596-0412

Pages 192–199:
Gerd Knäpper
Tarosaka Studios
1222 Hanawa, Daigo-Machi
Kuji-Gun, Ibaraki-Ken
319-35 Japan

Pages 200–207:
National Museum of Finland
P.O. Box 913
Mannerheimintie 34
00101 Helsinki, Finland
358-0-405-0451

Pages 216–223:
Susanna and Christopher Grace
Rathmoy
Hunterville, North Island
New Zealand
64-6-322-8334

Bob and Muriel Davison
Maple Glen R.D. 1
Wyndham, South Island
New Zealand
64-3-206-4983

Daphne and Hugh Wilson
Matai Moana R.D. 3
Gore Bay, Cheviot, South Island
New Zealand

Pages 224–230:
Brigitte and Surya Vijay Singh of Nawalgarh
Nawalgarh Haveli
Amber 303 101 Jaipur
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91-141-530-066 □

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